

The **AGRICULTURAL EDUCATION** *Magazine*

VOLUME 28

JULY, 1962 — JUNE, 1964

NUMBER 1

*an F.F.A. Leadership Training
Camp-site*



Cover picture legend, page 21

Featuring . . .

Promoting Public Relations—
Writing, Photography and Radio

The Agricultural Education Magazine



A monthly magazine for teachers of agriculture. Managed by an editorial board chosen by the Agricultural Section of the American Vocational Association and published at cost by Interstate Printers and Publishers, Danville, Illinois.

THE INTERSTATE  DANVILLE, ILL.

MANAGING EDITORS

W. A. Smith, Cornell University, Ithaca, New York,
Editor
W. Howard Martin, University of Connecticut, Storrs, Connecticut
Consulting Editor
Byron J. McMahon, Bureau of Agricultural Education, San Luis
Obispo, California
Business Manager

SPECIAL EDITORS

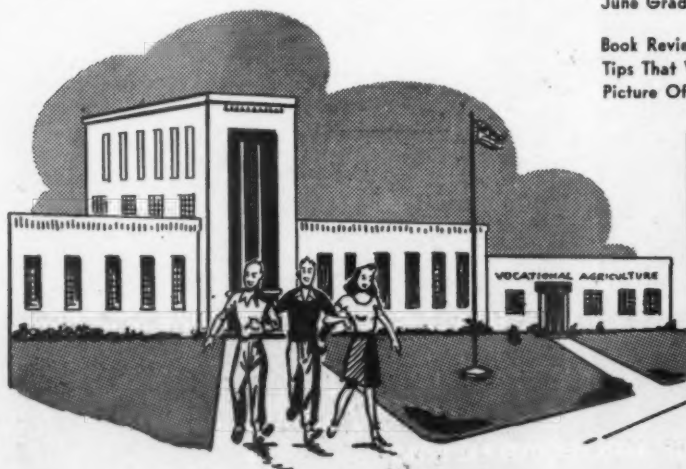
CENTRAL
J. N. Weiss, University of Illinois, Urbana, Illinois
H. P. Sweany, Michigan State College, East Lansing, Michigan
NORTH ATLANTIC
H. N. Hansucker, Dept. of Education, Charleston, West Virginia
H. L. Cushman, University of Vermont, Burlington, Vermont
PACIFIC
S. S. Richardson, Utah State College, Logan, Utah
L. L. Knuti, Montana State College, Bozeman, Montana
SOUTHERN
C. L. Angerer, State A. & M. College, Stillwater, Oklahoma
R. H. Tolbert, University of Georgia, Athens, Georgia
O. L. Snowden, Mississippi State College, State College, Miss.
AT LARGE
L. E. Cross, 408 Almaden Avenue, San Jose, California
Teachers
A. P. Davidson, Kansas State College, Manhattan, Kansas
Book Reviews
J. K. Coggin, North Carolina State College, Raleigh, N. Car.
Photography

SPECIAL REPRESENTATIVES

North Atlantic, Earl H. Little, Concord, New Hampshire
Central, B. C. Lawson, Lafayette, Indiana
Pacific, R. W. Canada, Fort Collins, Colorado
Southern, E. W. Garriss, Gainesville, Florida
N.V.A.T.A., Maxwell Lampo, Neosho, Missouri

EDITING-MANAGING BOARD

B. C. Lawson, Indiana; R. W. Canada, Colorado; E. W. Garriss, Florida; Earl H. Little, New Hampshire; Maxwell Lampo, Missouri; B. J. McMahon, California; W. T. Spanton, Washington, D. C.; W. H. Martin, Connecticut; M. C. Gaar, Louisiana; Jess Smith, Wisconsin.



Contents

Editorials

Guest Editorial—

Herbert L. Schaller.....	3
"Volume Twenty-Five".....	3
Public Relations in Vocational Agriculture.....	4
Dean L. L. Rummell.....	4
Selling Agricultural Education with TV.....	5
Carlton E. Johnson.....	5
Some Do's and Don't's in Photography.....	7
E. S. Phillips.....	7
Photography For Vocational Agriculture Teachers.....	8
Sture B. Pierson.....	8
From Photographic Negative to Display Materials.....	9
A. B. Foster.....	9
What Makes A Picture Effective.....	10
Robert F. Coffin.....	10
Share Your Ideas With Others.....	11
Hadley Read.....	11
Public Relations Reach Across the Sea.....	11
Preparing for Effective Radio Presentation.....	12
Denver B. Hutson.....	12
Writing a Farm Column.....	13
Kenneth N. Wilson.....	13
Prepare For the Radio Program.....	14
Homer O. Huntzinger.....	14
Pennsylvania Points to Public Relations.....	15
M. H. Sharpe.....	15
The Vo-AG Newsletter.....	16
John F. Adams.....	16
Chapter Publications Serve Their Purposes.....	17
Bond L. Bible.....	17
N.V.A.T.A.	17
Promote With Pictures.....	18
John R. Gamble.....	18
Improving Relationships With Parents.....	19
E. H. Fier.....	19
Developing An F.F.A. Public Relations Program.....	20
Herbert F. Bartlett.....	20
New Members of The Magazine Family.....	20
Use of Veterans' Class Activities to Improve Public Relations.....	21
R. Joe Clifford.....	21
June Grads of a Year Ago.....	22
J. A. James.....	22
Book Reviews.....	23
Tips That Work.....	23
Picture Of The Month Contest.....	Back cover

Subscription price, \$1.50 per year, payable at the office of the Interstate Printers and Publishers, 19-27 N. Jackson St., Danville, Illinois. Foreign subscriptions, \$1.75. Single copies, 15 cents. In submitting subscriptions, designate by appropriate symbols new subscribers, renewals and changes in address. Contributions should be sent to the Special Editors or to the Editor. No advertising is accepted. Entered as second-class matter under Act of Congress, March 3, 1879, at the post office in Danville, Illinois.

Editorials

Guest Editorial . . .

HERBERT L. SCHALLER, Editor, Better Farming Methods

THE CHINESE have a saying that goes: "Many a man's own tongue gives evidence against his own understanding."

Suppose we apply that statement to the field of public relations as it concerns your field, agriculture. I am afraid that you and I have been extremely guilty. Our own mouths have given evidence AGAINST our understanding.

We have not understood public relations. We have not determined just what would be good public relations in agriculture. We have intermixed publicity and public relations, have many times substituted propaganda, and have failed to realize that public relations concerns the public interest first, not our own.

First, let's define it as it applies to agriculture. Public relations in any field or organization is the same as good manners and good morals in an individual.

I like that definition. If we meet an individual who has those qualities, we usually like him. Therefore, he has won our commendation. So it is with public relations as it applies to agriculture. Next, describe public relations. It is *action*, not talk. Let's get the difference. We, in the field of agriculture, have talked about good public relations for years. But how much action have we shown? Have YOU acted? Or have you just talked. There is a great difference, and I'm afraid that up to this time we have talked more than we have acted.

Let us clear up another point. Public relations is not propaganda. Too many in the field of agriculture have been guilty of outright spread of propaganda, and have passed it off as good public relations. As compared with public relations, propaganda is a systematic effort to spread opinions or beliefs. Too many individuals and organizations — local, state, and national — have been guilty of such tactics. Propaganda makes very poor public relations.

You, as vo-ag teachers need to keep one other thing foremost in mind. It is this. Public relations should be in the interest of the public, not the client, organization, or individual.

Dwell on that thought a minute. Our first interest should be the public. Without their interest at stake, we cannot achieve the honor and dignity that we believe agriculture deserves.

How do we carry out a good public relations program? Each Ag teacher will have his own answer, but I have a few points which I think are worth noting.

First, each vo-ag teacher must be conscious of and interested in public relations.

Just as a building is built brick by brick, so an organization is built individual by individual. What each does affects the entire group.

There is a constant need for public relations, even though you may think your community has an above average relationship with the field. This can never be

(Continued on Back Cover)

Volume Twenty-five

AS AGRICULTURAL EDUCATION MAGAZINE starts its silver anniversary year we pay tribute first to those leaders in Vocational Education in Agriculture whose vision and professional sincerity led to the launching of the Magazine. If there be further order of merit for continuity of publication it goes to those who have served in the capacity of Managing Editors, Editing-Managing Board, and Special Editors who have served faithfully and well over the period of the quarter century. There have been difficult periods, yet no break in the record of publication. But no magazine could survive without readers and contributors. We may take pride as a group of professional educators in the very high percentage of those workers in Agricultural Education who have supported the Magazine. Without such support there would be no uninterrupted record to claim.

Volume Twenty-Five will bring no great change. This decision is a tribute to recent editorial and make-up policy. If change is needed or desired, we expect you to tell us so, but until that time we hope to maintain standards now existing. The few innovations which you will note include a Guest Editorial for each issue, possibly a somewhat greater adherence to the idea of a theme for each issue, a space to be devoted to such use as the National Vocational Agriculture Teachers' Association may care to make of it, and a new "column" for "Tips That Work." Just a word about the last item. The idea is predicated upon three facts, (1) that teachers are very busy persons and haven't the time or inclination to write for the Magazine at length, (2) that teachers have many 'tried and tested' useful ideas which deserve to be passed on to others, and (3) that they will respond to the opportunity to tell others their ideas if they may do so in about one hundred words. The opportunity is provided. We are now awaiting the response.

In the June issue of Volume Twenty-Four you may have noted the list of themes for the twelve issues of the current Volume. We hope they make sufficient appeal to you that you will want to read each issue as it reaches you and, also be stimulated to contribute from time to time on subjects appropriate to those themes. Please bear in mind that *copy must reach your Editor by the first of the third month preceding the publication date*. Perhaps some of you can make a contribution through photographs if not through typed copy. Just remember that pictures will continue to appear in the Magazine to the extent that a supply exists from which your Editor can draw. Pictures to illustrate articles submitted are always welcomed.

Don't overlook the announcement that the picture contest is being continued. There has been a slight change in the rules for Volume Twenty-Five. Pictures, like stories, must be submitted three months in advance of the issue in which the award of the month is made.

If you like Volume Twenty-Five tell others. If you don't, tell your Editor.

Public relations in vocational agriculture*



Dean L. L. Rummell

AGRICULTURAL education with respect to vocational agricultural teaching naturally divides itself into three areas: (1) The training of vocational agricultural instructors; (2) state wide relationships, and (3) community relations.

The emphasis on agricultural education should be on agriculture first and education second. Obvious reasons will develop as we progress in our discussion. Therefore training in agricultural education should be in the land grant college, taught in the College of Agriculture. Many small schools today are seeking certification of their graduates by respective state departments of education to teach vocational agriculture in high schools. Obviously they are not so well trained in agriculture, and they cannot perform the community service in agriculture, nor do they teach agriculture so efficiently in the high school as do those graduated from land grant colleges.

Public Relations At State Level

We consider the supervisors of vocational education and vocational agriculture in the State Department of Education, along with the Department of Agricultural Education in the land grant college, the teacher trainers, supervisors, the vocational agricultural teachers in high school all as integral parts of a state program for advancement of agriculture. Others include the faculty of the College of Agriculture, the research staff of the Agricultural Experiment Station, the specialists and county agents in the Extension Service. We might well add the staff of the State Department of Agriculture too, for they are concerned in regulatory work, health, and state fair. In this mighty family we include vocational agriculture in all its phases—training, supervision, high school instruction, adult evening classes, and veterans' training.

State agricultural organizations, notably the Farm Bureau and Grange, along with livestock, dairy, and similar groups, so regard the personnel in vocational agriculture.

Legislative support is absolutely necessary at both national and state levels if this program of vocational agriculture is to expand and meet the constantly increasing demand for more teachers in high school. Such support stems from grass root endorsement and enthusiasm for the program. We support agricultural education in the university on a 50-50 basis with the State Department of

Education. It would seem advisable to support the program on the same basis at the high school level. If the local board of education pays much above 50%, they might naturally be expected to dominate the program and thus make coordination and supervision by the State difficult.

In our judgment vocational agriculture and the extension service, including 4-H club work, have no quarrel. They have some common objectives and while they have worked in counties together for 30 years, only in more recent years have we tried to dovetail these educational programs for a common good. The statutes provide certain functions for each, but in addition the two groups have cooperated in many activities, with benefits to both, as well as to the farm communities they serve.

I realize I take a risk, but I am going to set forth a few basic projects in public relations I learned from years in the commercial field of public relations, and apply them to vocational education. First, if I were a state supervisor of vocational agriculture, I would consider these activities as part of my job.

1. I would actively cultivate all the agricultural educational agencies, including college, experiment station, extension specialists, 4-H club leader, state director of agriculture, state fair manager. The annual meetings of teachers would be held at college or experiment station, or state camps, and I would use the dean, the director of extension, the 4-H club leader, the director of agriculture at times on programs.

In Ohio 62% of our county agents were majors in agricultural education in college and 54% were once teachers in vocational agriculture. We have specialists in extension, administrators in the college, who once were vocational agriculture teachers.

2. I would cultivate a few of the political leaders but at the same time

keep my skirts clean. For example, at various times invite the Governor, State Director of Education, State Finance Director, Chairman of the Appropriations Committee to F.F.A. conventions and other events where these men get a vivid, first hand impression of vocational agricultural achievements. Local representatives and senators should be invited to F.F.A. banquets.

3. I would keep the "boss" sold on my program too. That is the State Director of Education. Invite him to meetings, to speak at banquets or conventions or state judging contests, and to view state fair exhibits, even take him out on field trips to see supervised projects.

4. I would cultivate state farm organization leaders, the editors of state farm papers, leading farm radio directors. Often some good farm boys can be used on their programs.

5. I would fill a barn or two at the state fair, with banners, enthusiastic boys in charge, and livestock that filled the eye of the thousands of visitors.

6. I would constantly instill every teacher with the ideal that he is not just another teacher, that he is a front-line representative of agricultural education, that he is helping to build a cathedral, and that he should hold his chin high for he is a vital part of a great agricultural movement.

Public Relations in the Community

Next if I were a vocational agricultural teacher I would consider this type of program in public relations:

1. I would do the best job possible in teaching—day and night, with young and old, in school and on the farm—for the best sales promotion is possible with a good product.

2. On the farms of my students, I would cultivate friendship and confidence of parents. The best home project is cooperative with father and son. My position in the community will be built upon individual estimates of my ability and integrity.

3. I would belong to at least one or two community organizations, as PTA, Church, Grange, Farm Bureau, Rotary or Kiwanis, Chamber of Commerce; and I would take an active part. Also, I

(Continued on Page 13)



The Ohio State staff of vocational agriculture and agricultural extension in one of their frequent joint meetings where common problems are discussed. Seated left to right, W. G. Weiler, Vo-Ag; E. O. Bolender, Vo-Ag; H. W. Harshfield, Extension; W. F. Stewart, Vo-Ag; R. E. Bender, Vo-Ag; O. C. Croy, Extension; C. C. Lang, Extension; H. G. Kanestruck, Vo-Ag. Standing, D. B. Robinson, Extension; J. H. Lintner, I.O.F.T.; W. H. Palmer, Extension; W. H. Wolf, Vo-Ag; F. J. Ruble, Vo-Ag; L. B. Fidler, I.O.F.T.; J. T. Mount, Extension; Charles Haas, Extension; A. E. Ritchie, Vo-Ag; P. F. Pulse, Vo-Ag.

* (Digest of Talk by Dean L. L. Rummell of the College of Agriculture, Ohio State University, at North Atlantic Regional Conference, Chicago, March 14, 1952).

Selling agricultural education with TV

CARLTON E. JOHNSON, Dept. of Agricultural Engineering, Iowa State College



Carlton E. Johnson

agriculture with television.

Planning Programs

Many of you have appeared on radio programs and all of you have listened to your fellow teachers and their students on a radio show. Television differs from radio in many ways and no one has all the answers. We are still pioneering. The sound is the same as radio, but the effect is minimized or maximized by various distractions or concentrations on the subject discussed. There may be a very interesting discussion, but perhaps the viewer is busy watching the speaker's "Adam's apple" bob up and down.

Television vs. Motion Pictures

Television is more like a motion picture than like radio. However, there is one very important difference. You can cut the film, retake the scene and splice together a motion picture which may thus be developed as a masterpiece. Television demands action almost continuously, yet the action must not get so busy and complicated that it fails to tell the story.

In order to tell your story effectively you must become acquainted with the physical set-up and the techniques used by your television studio in producing live shows. Begin with a visit to the local station. If possible observe the rehearsal of a show and concentrate on how the ideas are presented. Be thinking in terms of a show you have in mind. Watch other shows on the video screen, particularly those similar to the show you are planning.

Time

Time can be your master in producing a TV show. It takes a minimum of about 12 people in addition to your actors to put your show on the screens in the homes of your community. All of these 12 people are very busy as the show goes on the air. This is expensive time. Make every minute of it worthwhile.

Your editing must be done before the show is ready for the TV cameras. Work with your local TV editor and producer very closely. If possible bring to him a well developed idea, but get his suggestions on how to tailor your show for the camera and the limitations of your local TV studio. Your high school English, dramatics, and art teachers can be very helpful in polishing your show.

Script Writing

The writing of a TV script for your show begins with ideas. Choose a simple theme which can be interestingly told. Then explore all the possible ways of telling it. Use the best ideas only. Dramatize the ideas to show them to your viewers, but keep the action realistic all the while. Use local stories and words. Choose words carefully, but make them seem conversational. Give each actor a chance to reword his speeches in his own language. Know how much time you can use and fit your script to it. Script is written in two columns, one video and paralleling it, the audio. Always keep in mind the viewer's perspective.

Presenting Information

There are many ways to show your viewers what you are talking about. The best, in most cases, is the real subject full-size—but don't overlook models. Sometimes a model tells the story better and may be the only way some parts of your story can be told. Good slides, either color or black and white, or large photographs can be used, as can motion pictures. Flannelboards, charts, graphs, sketches, drawings or any other visual aids you can think of may be helpful. Don't use models, slides, films, or other visual aids unless they really do the best job of telling your story. On rare occasions, showing the same idea with several of these aids may help to break the monotony of otherwise repetitive scenes. Some studios have motion picture specialists who will film shows or parts of them which can't be brought directly into the studio, such as a soil conservation field day.

The Cast and Rehearsals

Select persons to appear on the show who present a good appearance and seem to fit the parts they portray. Use any props necessary to present the idea clearly. The cast must be a group willing to work and with plenty of time for rehearsals. Timing is very important in television shows so make every motion at the proper moment to help tell the story most effectively. The best shows are rehearsed until every word and action comes naturally with no indication that parts are being read. The use of recorders can help you to polish the sound, but rehearsal before the TV cameras is necessary to insure a finished production.

Producing "Selling Agricultural Education"

The production of the 15 minute TV program which had as its primary objective selling of agricultural education to prospective college students took a lot more than 15 minutes to produce. This show which went on the air over WOI-TV Channel 4, Ames, Iowa, last summer grew out of a committee of agricultural education faculty and graduate students at Iowa State College in cooperation with specialists in the Division of Agriculture.

This committee was composed of about 12 people in all, each of whom was a potential participant as a TV actor. None of the committee had had experience in producing such a show. The first meeting of the committee was spent discussing possible angles of approach for telling the story of the Agricultural Education Curriculum at Iowa State College and opportunities for employment.

At the second meeting the ideas were reviewed and new possibilities presented around a theme of showing a typical high school graduate visiting the college to learn more about the Agricultural Education Curriculum and how to enter

(Continued on Page 6)



Here is the opening scene in "Selling Agricultural Education with TV." Creighton Kneu of the Iowa State College Station WOI-TV is directing Prof. Clarence Bundy of the Agricultural Education Department and Charles Perdue, an agricultural education graduate student (who is cast as a high school student).

Selling with TV

(Continued from Page 5)

college. With this idea in mind, members of the committee chose areas of subject matter for writing script to present the courses in agronomy, animal husbandry, and agricultural engineering, while others chose the office counseling scenes.

One of the counselors chose to work on the script for the agricultural education office scene where a student logically would come seeking information about the Agricultural Education Curriculum. The graduate student who played the part of the high school graduate collaborated with the counselor in writing this part of the script. In the opening scene, to add interest to the story, the prospective student, wearing an F.F.A. jacket, gets a friendly greeting from the pretty office secretary who takes him to the office of a counselor to discuss his high school preparation, and the Agricultural Education Curriculum and its activities. The scenes depicting agricultural engineering, agronomy and animal husbandry are then presented to the prospective student by means of a "fade out" which enables him and the TV viewers to "look in" on classroom or laboratory activities in some of these fields which are a part of the Agricultural Education Curriculum. Obviously there are hundreds of activities which might be selected to depict the activities of agricultural education students in any one of these areas.

Animal Husbandry Scene

In animal husbandry, for example, livestock judging and selection, preparing livestock for the show ring, and various management problems each offer many possible scenes. A simple management demonstration in hog production was chosen. The care of a new born pig, including the removal of eye teeth, treatment of the navel and ear notching were possibilities for action shots. The ear notching was about all there was time for so the other items were discussed



In the agricultural engineering scene a student gets some pointers from the author on the use of glue on portable buildings. The other models which indicate the relative shear strength of a nailed 2" x 6" joint and a glued 2" x 4" joint are shown.

while the notching was done. This scene was chosen because it brings practical aspects of good management, and a live animal creates a lot of interest. Animal pictures rate second only to children as popular subjects for news photography and have equal appeal on TV. Two graduate students performed this demonstration. One served as a student, while the other took the part of an animal husbandry staff member discussing and demonstrating notching of the ears. About one minute was used for this scene.

A quick glimpse of agronomy was presented in terms of a professor lecturing on legumes, specifically birdsfoot trefoil. After a glimpse of the professor, four 35 mm. slides were shown while the merits of birdsfoot trefoil were being discussed. About 1½ minutes were used for this scene.



The animal husbandry scene shows Clarence Rhodes, an agricultural education graduate student, getting some pointers on the care of newborn pigs.

The sequence of classroom activities was interrupted at this point, and the scene changed to the agricultural education counselor's office where the entry of an attractive home economics student added further interest to the story. The home economics student came to make an appointment with the counselor concerning an agricultural education and home economics education party. The prospective student was introduced to the coed and it was suggested that as a college student he might have an opportunity to serve on a committee for a party. This was a logical way to bring in the social aspects of college life which also have an appeal to a prospective student who would be viewing this TV show.

Agricultural Engineering Scene

The prospective student next suggests an interest in farm shop and the scene shifts to the agricultural engineering carpentry classroom. A different method of presenting information on TV was shown in the agricultural engineering demonstration through the use of a model. A cross-section model of a portable range shelter for poultry was used to point out the use of casein glue for strengthening critical joints. Two lap joints, one with nails and the other with glue, were also shown labeled to indicate the 13,210 pounds of sheer strength for a 2" x 4" glue joint as compared with 3100 pounds for a 2" x 6" joint with 8 size 16d nails. The labels were made by the use of a black china crayon on a heavy white cardboard. The labels were fastened to the models with masking tape.

A welding demonstration was suggested for the agricultural engineering scene. However, due to the limited space in the TV studio, the fire hazard, and the problem of preventing damage to the TV camera from the bright light of the welding flame or arc, the use of glue was chosen instead. The demonstration showing the use of glue was about 1½

(Continued on Page 22)



Some Do's and Don't's in photography

E. S. PHILLIPS, Assoc. Prof., Extension Teaching and Information, Cornell Univ.

OF ALL the questions that are asked about my work, the most common is "How can I possibly take a good picture?" To the person who asks this question, undoubtedly the answer appears to be an easy one. The answer should flow just as easily as water would roll off a duck's back. Actually, no question is more perplexing. I'm never sure whether the person means an attractive picture that, due to its composition and line, will cause persons to exclaim over its excellence, or whether the picture is so potent a story-telling device that no words are needed to explain the action that is seen on the photographic print.

It seems to me that the making of a good picture divides itself basically into two categories. One category is limited to the mechanical aspects of picture-taking and deals with the camera, its lens, the films used, the kind and arrangement of lighting, the exposure, and similar items. The second category, however, deals with an entirely different

aspect of pictures—namely, the purpose for which they were intended. I should like to treat each separately, and hope that the suggestions given will be of value in each of these two categories.

Most pictures could be roughly divided into outdoor pictures and those taken with artificial light. For either, however, I'd suggest that the person use, insofar as possible, the same camera, the same film, and all other equipment consistently rather than to change from one piece of equipment to another, even if it is available. From our own experience in our laboratory, we nearly always use the same film, which happens to be Eastman Kodak Super XX film, and for all outdoor exposures on a bright day, we set the camera at 1/100ths of a second at f16. This is a general rule that is altered only slightly due to differences in the subject matter, or to differences in the amount of light reaching us from the sun. For color film, the standard exposure that we give is f6.3, 1/50th of a

second. I've used this same exposure in most parts of the United States and Mexico with but slight variation, and found that practically all of the pictures were acceptable. Obviously, a matter of judgment enters into picture-taking, and if the object is extremely light or dark, or a layer of clouds interferes with the light that strikes the subject that we are photographing, some minor changes will have to be made. However, as a standard rule from which slight deviations are made, I believe that both of these two recommendations will work in nearly all cases. The position of the camera with respect to the source of light is oftentimes important in making a picture successful, and I like to have the sun come from one shoulder or another. I never take pictures, even in color, with the sun directly behind my back. I much prefer light from the side, even as much as 90 degrees from the camera.

In addition to the general outdoor scenes that are taken in either color or black and white, nothing makes better teaching material than close-up photographs. Close-up pictures of some manual operation, a close-up picture of the plants that are growing, close pictures of animals or parts of animals, and similar shots, make excellent teaching material. Oftentimes, however, with the sun coming at approximately 90 degrees from the camera angle, the shadows cast are extremely dark. Therefore, to the more advanced amateur, a small flashbulb may add sufficient light to lighten the shadows so that the detail of structural development may be seen. In other cases, a white newspaper, white cardboard, or some other similar object may reflect light into the dark shadows, thus again making the detail more evident. In general, I feel that no picture should be taken at less than 1/50th of a second if held in the hand, and, therefore, have almost automatically suggested that a tripod is an essential part of the photographer's equipment. I like particularly a tripod with some sort of tilting top, so that the camera may be swung in angles that would be normally inconvenient for the tripod alone. With a tripod, exposures down to 1/5th or 1/2 or sometimes even 1 full second, are better than those taken at 1/50th or 1/100th of a second. Obviously, wind conditions have to be considered, and a compromise made with the exposure

(Continued on Page 18)

Close-ups that tell a story.





All the boys are involved in an activity. Camera made photo by itself by use of a delayed action release. Sometimes very useful.



This photo tells a story and boys like this type of photo of them since it indicates a worthwhile activity.

Photography for vocational agriculture teachers

STURE B. PIERSON, Vo-Ag Instructor, Bellflower, Illinois



Sture B. Pierson

TO DO a better job of teaching vocational agriculture, many teachers are using photographs and transparencies to illustrate student's project work and good farming practices. As a result, some teachers become ardent photo fans and develop skills in taking and finishing

photographs. The purpose of this article is to help beginners develop good technique or picture-taking sense and to select and purchase equipment.

An agriculture department or a high school can afford to own a camera for progress recording and publicity work. While most educational leaders will recommend 35mm. equipment, it is not the only useful equipment and the choice will be up to the school and the teacher's preference.

Purchase your equipment in the medium price class, from fifty to a hundred dollars, since these cameras usually have good lenses, coupled range finders and a double exposure prevention device. It is also wise to have flash synchronization built into the shutter mechanism. A case and flashgun are worthwhile accessories. The use of an exposure meter, tripod, lensshade, auxiliary lenses and filters will result in better pictures.

Rules to be Followed

To make consistently good photographs, several rules or procedures should be understood and followed.

First, understand what a camera does. It only records for an instant a small part of what the eye sees. Use the viewfinder to frame your picture and move in close to eliminate unessentials and to get

only the needed elements in the photograph or transparency.

Second, a camera is strictly a mechanical instrument. Precise and consistent control must be exercised over the camera to get good results. The lens openings and shutter speed relationships can be best learned with the aid of an exposure meter, for on its dial are given the possible variations of lens opening with proper shutter speed for correctly exposed negatives. If you can't afford an exposure meter, get an inexpensive exposure guide. While not as accurate as a meter, it will serve its purpose well.

Third, learn the mechanics of exposure by flash. This can be easily done by using the index on the flashbulb carton. Merely divide the distance into the flash factor which gives the lens opening or "F" stop for that shutter speed. The flash factor is found by knowing the speed rating of the film and the shutter speed desired. A range finder on the camera helps to find the distance accurately. A point to remember is to always use the indoor or artificial light film speed for flash.

Fourth, practice makes perfect. Professional photographers make excellent photographs because they practice constantly. How can you, as an amateur, become an expert without practice? Don't blame all your poor quality photos on the camera!

If you don't understand these techniques well, try reading a photo book or get an experienced photographer to teach you.

When time is available, use a tripod. A hand-held camera will more often than not "jiggle" ever so slightly but enough to make an otherwise good negative too "fuzzy" to enlarge successfully. When purchasing a tripod take care to get a good substantial one since its purpose is to hold the camera steady

and one that will rock or is too flimsy to hold the camera's weight is a waste of money.

The purchase of a flood reflector and a photoflood bulb for use in copy work and close-ups is desirable. To photograph an instrument or tool for classroom teaching, a photoflood will serve the purpose and be more economical than flash. You may wonder why only one reflector and bulb. If you will develop the technique of painting with light, only one light is necessary. Set your shutter on time and stop down the lens. Light the subject, if a fixed object, on one side for half the exposure time then move the light on the other side for the other half of the exposure and other areas. This technique can be used to copy and to photograph interiors that are fixed or anywhere that motion is not involved. Since this is a time exposure, remember to use a cable release and to have a long enough exposure to permit painting.

After purchasing new equipment don't be afraid to use several rolls of film getting practice. It may seem like a waste of money but becoming familiar with your camera, film and accessories is most important. Take your time setting shutter and lens to be sure they are correct. Then focus on the center of interest in your photograph. It is unnecessary to discuss hyperfocal distance or depth of field here. Interested persons can easily find such information.

The use of a lensshade is just like a hat or cap on your head out in the sun.



Equipment in photograph. Left to right, exposure meter, filters, camera, cable release, case, lensshade, and flashgun. Good use can be made of these accessories.

It prevents stray light from entering the lens and permits shooting from other angles to the sun besides having the sun at your back. Also a lensshade is used to hold filters and auxiliary lenses. Filters will darken the sky and therefore make clouds stand out in a photograph. They will also make vegetation darker or lighter, and are used to get a correct skin color to the individual.

In shooting color film outdoors the position of the sun must be considered for normal color rendition. Pictures should be taken between 9 a.m. and 3 p.m. on sunny days. Before and after this time the sun is more reddish in color and consequently the transparencies will be tinted red. This can be used to an advantage for certain types of work and for special effects. As an example, a picture of a building with long shadows is very striking in color when made in the early morning or just before sundown. But for all-around use stick to the mid-day sun. To relieve the harsh shadows on faces caused by the sun being directly overhead, use a blue flashlamp. Do not eliminate the shadow entirely. Care must be used so that the flashlamp is not brighter on the subject than the sun. Expose for sunlight and place the flashlamp far enough away so that it only lightens the shadows. In the event the flashgun is attached to the camera a light reducer such as a handkerchief may be placed over the bulb. Consider the sun as the main source of light and the flashbulb as a fill-in. As an example, suppose the exposure meter indicates proper exposure as 1/50 second at f6.3. From this setting, the flashbulb distance must be computed to get correct exposure for both flash and sun. The flash factor, for this illustration, is seventy-five, a typical one for color film. Next divide exposure setting (f6.3) into flash factor (75) to arrive at proper distance for flash. $75 \div f6.3 = 12$ ft. To only lighten shadow, increase footage one or two feet.

Taking pictures is fun when the results are good. Learn the rules, try out your own ideas, make each picture tell something, and get together with other amateurs to learn. □



The completed Chapter Emblem as it appeared on F.F.A. float in the Burley celebration parade. Note the scale of the emblems produced.

From photographic negatives to display materials

A. B. FOSTER, Vo-Ag Instructor, Washington College, Tennessee

BOYS with artistic ability are scarce in nearly any F.F.A. chapter, but we have found a method of sign making which requires no artistic ability on the part of the boys or the teacher. In planning our F.F.A. float this year for the annual Burley Celebration in Johnson City, we conceived the idea of having two large F.F.A. emblems to feature on the float, but had no artists in either the F.F.A. or the school who could do such a job. Since we had just established a chapter photographic darkroom, it became apparent that the job might be accomplished by projection of a photographic negative. Consequently, we photographed the emblem on one of the official F.F.A. metal road signs; then we mounted the negative between two pieces of glass to make a $3\frac{1}{4}$ " by $4\frac{1}{4}$ "

slide and projected the image with our projector onto two sheets of masonite in a darkened room. Since it was a projection of a negative the dark lines of the emblem projected as light lines and could be painted in by any boy who would be careful to follow the lines accurately and prevent running of the paint.

The most desirable camera for such a job is one with ground glass focusing and with a lens of sufficient focal length to bring a large image into sharp focus. Some other type camera would be satisfactory, depending on the sharpness of line desired and the degree of enlargement required in the result. Illumination by floodlight or sunlight without shadows is most desirable for securing a good negative in that spots of glare can be detected before exposing the film, which would not be possible in the use of flash. The ground glass focusing is helpful in this since glare can be readily detected and it also assures a sharp negative due to accuracy of focusing. Two floodlights directed at the object to be copied can be moved about until the correct arrangement is found to achieve uniform illumination and minimum of glare. A light meter is helpful in determining correct exposure. Negatives of smaller size than the projector slides can be utilized by masking out the area around the negative with dark paper and negatives of larger size can be used by planning the image of such size as to fit the slide to be used and by trimming the negative down to the proper dimension. □



This photo illustrates the use of a cloud filter such as 12 denotes a definite center of interest. It tells a story without words. Photo by Deyoe.

There is no business, no avocation whatever, which will not permit a man who has the inclination to give a little time every day to study.

—Daniel Wyttenbach

What makes a picture effective?

ROBERT F. COFFIN, Graduate Student, University of Vermont

TO answer the question, what makes a picture effective, we need only to study the excellent pictures shown on the back covers of the last twelve issues of this magazine. A Picture of the Month Contest under the direction of J. K. Coggin, North Carolina State College, has brought forth pictures from teachers of agriculture and farm veterans which tell stories relating to their work and which exhibit high standards in the field of photography.

For the purpose of explanation examine the photo on this page which appeared in the November, 1951 issue of *Agricultural Education Magazine*. This photo was chosen at random and not with the intent to infer that other contest entries are inferior.

At first glance we may say that the photographer followed the first and most important rule of picture taking—simplicity—just an ordinary dairy cow, an F.F.A. boy, and a test card are used to portray the theme "Testing For Mastitis." The essentials are included without "extras" to distract the viewer or hide the theme. The use of a simple setting (in the dairy barn) gives this picture a naturalness which adds to its effectiveness.

When the center of interest test is applied to this picture, it passes with honors. To give the test to this picture (or one of your own), simply use a piece of thin copy paper, place over picture and line out its perimeter. Remove and then divide, with straight lines, the width and length into three equal parts. Place over picture in original position and observe. An intersection of any two lines marks the area where the center of interest should be. As a rule, the geometric center of the picture should not contain the center of interest. See Fig. 1.

With the center of interest established, what, within this picture, aids the viewer in "reaching" the interest area? First of all, the F.F.A. youth is looking intently at the place where he wants you to look. Notice how the lines made by his arms and left leg lead you to the lesson. Even the cow's tail and her right hind leg have contributory effects in this respect. These lines accomplish the same effect in this picture as a curving road or a winding brook does in an outdoor shot where the viewer is "led" to a red barn, a beaver dam, or other centers of interest.

It almost goes without saying that the center of interest in any picture should be the lightest, that is, receive the greatest light intensity of any object in the picture. In this photo, the interest area is well lighted and carries no shadows or twilight areas. The white udder, white flank, and white portion of the cow's hind legs, plus the light complexion of the F.F.A. boy, add to the contrast in light needed to emphasize the center of interest. Many pictures are ineffective due to their faulty backgrounds, and sometimes foregrounds. In this picture there is no "noisy" back-



Figure 1

The center of interest should be located at, or near, ONE of these intersections.



Testing for Mastitis

Photo Courtesy of D. M. Nielsen, Teacher of Agriculture, Auburn, Neb.

ground to dissipate the viewer's interest and confuse the purpose of the shot. The inclusion of birds in the sky or a new car as background is all right for story-telling but has no place if you are looking for an effective picture. To illustrate how a picture is made more effective if a confusing background is reduced, go back to our sample photo and place your left thumb over the white spot just west of the cow's tail on the left-hand margin. Compare the picture with this spot covered and then uncovered. Do the same for the two spots (behind the stall partition) on the right-hand margin, just back of the F.F.A. boy.

It appears that teachers of agriculture may bear these points in mind for effective pictures:

1. Simplicity in pictures is the most important criterion to measure effectiveness.
2. Avoid a confusing, spotty, background.
3. The center of interest should be located at one of the four focal points suggested above.
4. Allow one, and only one, center of interest in a picture.

5. If one person is all that is needed in the picture, use only one. If two are needed, use two.
6. Be sure the person "stays" in the picture. Is he looking at the center of interest?
7. The center of interest should be well lighted, at least lighter than the surrounding composition.
8. Know the limits of your camera.
9. Be close enough to your subject so that the viewer doesn't have to guess at what he sees.
10. The angle of your shot may make or break your picture.

A few general considerations to keep in mind are:

1. Animals are popular subjects for any picture.
2. A human interest touch stops most of us.
3. The simulation of action arouses interest.
4. Be satisfied with nothing less than a technically correct picture. Give your camera a chance by knowing its proper settings.
5. Novelties have a place in picture taking if properly taken. □

Share your ideas with others

HADLEY READ, Extension Editor, University of Illinois College of Agriculture

ONE of the best ways to get a new idea is to read about what someone else is doing. This certainly is true in the field of vocational agriculture education where nearly all of you vocational agriculture teachers share common problems and experiences.

The one big problem, though, is to make sure that idea-sharing is a two-way proposition. Someone has to contribute an idea before the other fellow can read about it and use it. Chances are that you have developed many new ideas, new techniques and new methods in your vocational agriculture program that your colleagues would like to know about.

Since all of you receive the *Vocational Agriculture Magazine*, this publication is a natural means of exchanging information on these new ideas and methods. But the stuff has to be written, and there probably are many times when you have been reluctant to sit down and write a story or an article on your experiences. For some reason, perhaps you have the opinion that writing a story or an article is a pretty tough job. Actually, the job isn't tough at all, and it might be helpful to take a look at some of the simple, basic requirements for writing a good, informative story or article which your colleagues would like to read.

Article Writing Is the Easiest Writing You Can Do

Whether you think so now or not, an article is the easiest kind of writing you can do. A magazine story or article is easier to write than a speech, a sermon, a letter, an essay or a report. It is easy because it means just doing what comes naturally. You simply put down on paper the things you have to say in about the same way you would say them to a person you met on the street.

Good article writing is just the same as any other kind of good writing. These are the points you want to keep in mind:

1. Good writing is simply clear thinking on paper.
2. Good writing means organizing and presenting your points in a logical way.
3. Good writing means using words people understand.
4. Good writing means using a variety of sentences, most of them short.
5. Good writing is writing that sounds just like you talk.

If you have felt all along that there was something mysterious or special or difficult about it, you may be disappointed because those are the only points you have to remember.

Good Writing Is Clear Thinking

It stands to reason that before you can tell somebody something, you have to know yourself exactly what you want to say. Before you start to write a story, you should be able to write down in one sentence just exactly what you want to get across in the story. Unless

you can do that, you probably won't have a good story when you are through.

Good Writing Means Logical Presentation of Points

Once you have thought through clearly exactly what you want to say, your next step is to put down your points in logical order.

One way is to follow this system:

1. Put down in one sentence the main point you want to get across.
2. Next, write down the reasons why that point is important.
3. Finally, list all other facts and figures and information the reader should have on this particular subject.

Use Words People Understand

Regardless of how well you know your subject, or how clearly you think, or how sound your organization, your news story will fall flat on its face unless you use words farm families are familiar with and understand.

It's too bad, but most of us had to "learn" how to make writing difficult and hard to understand.

When we started to school in the first grade, we learned to write quite well. We wrote, "I see a dog. The dog's name is Rover. Rover is a good dog." That was good writing. And it got the idea across.

Then we started learning how to make writing difficult. We learned about phrases, clauses and the parts of speech. We learned about commas, periods, colons and semi-colons. We learned about nouns, verbs, adjectives and adverbs. There was nothing wrong with that except that we started to get the idea that writing was difficult.

We also learned a lot of new and bigger words. We learned that a dog is not just a dog. A dog is a canine creature. We do not see. We observe or we make observations. We perceive or we have perceptions. We found out that Rover was not just a good dog. Rover was obedient, disciplined and well-mannered.

Once we learned all those big words, it seemed a shame not to use them. So now we are likely to say, "I observe a medium-large, four-legged, canine creature commonly referred to as Rover, and this creature has the distinguished reputation of being obedient, expertly disciplined and unquestionably well-mannered."

When we have completed that statement, most people will have only a vague idea of what we are trying to say.

Using words that people understand doesn't mean that you have to write "down" to them. It just means using words and phrases people normally use when they talk to each other.

After you have written your story, go through it and draw a circle around every word that you think might not be familiar to the people you are trying to

Public Relations Reach Across the Sea

The following is quoted from a letter received from A. R. Ninnes, inspector of agriculture (comparable to a State Supervisor in function), of the Province of South Australia.

"It is only during the last twelve months that the *Agricultural Education Magazine* became known to me. The South Australian Education Department subscribes to it for the use of our teachers of agriculture in secondary schools in this state. The articles have been most interesting and helpful. Your problems appear to be the same as our problems. In the early days of our teaching of agriculture in secondary schools our courses were planned on yours following the visit to the United States of a former director of education and a leading headmaster, who supervised the agricultural studies in secondary schools."

"In South Australia with a population of about 700,000 people, mainly suburban, but financially dependent on the rural products for its wealth, there are twelve centers at which agriculture is taught to about 800 students."

"My main purpose of writing is to convey greetings on behalf of the agricultural teachers in South Australia and to express appreciation of the magazine so ably published to assist the teaching of agriculture."

"We are particularly interested in the F.F.A. movements. We have permission to commence a similar movement in this state."

Inspector Ninnes' offer to send further information on the program in South Australia has been accepted with a sincere invitation to do so. □

reach. Then see if there isn't a word or phrase which means just about the same thing.

Have a Variety in Your Sentences

Whether your writing has zest and sparkle and punch depends partly on the words you use and partly on the way you put those words together into sentences.

Good writing makes use of many different kinds of sentences. This gives the story its flow and its flavor and its appeal. For a piece of writing to be easily understood, however, most of the sentences should be short. If a sentence is short, it usually will contain only one idea that has to be registered on the reader's mind. Sentences can have variety and still be short.

Write Like People Talk

The best way to summarize good story writing—or any kind of good writing for that matter—is to simply say, "Write like people talk." If you write like the people you are trying to reach talk, you can be assured that they will know what you are trying to say. □

If you cannot win, make the winner break the record.

—Author Unknown

Preparing for effective radio presentation

DENVER B. HUTSON, Teacher Education, University of Arkansas

"**N**OTHING to fear except fear itself" is an appropriate slogan for those who are concerned with producing radio programs. The teacher of vocational agriculture who looks upon radio as his servant and not his task master has a point of view that may be very beneficial in helping him make effective and intelligent use of the radio. With the increasing number of stations throughout the country, teachers are afforded an opportunity for making more and better use of the radio as an educational and instructional tool, as well as a publicity or public relations device. We often tend to limit our thinking to using the radio as a medium for informing people about the local program of vocational agriculture, what the program contributes to the community, or what it purports to contribute. Our thinking should not be limited to this concept if we are to profit most from its use as an instructional instrument.

Although radio is one of our important public relations means, it may and can be used to enrich our instructional program by providing opportunity for boys to learn by doing, to express themselves in writing as well as orally, and to organize their thinking around certain problems related to specific subject matter. One of the beneficial and educational values is to have the boys prepare the script and then to present the broadcast. It is the opinion of the writer that the boys should have the largest share in preparing the program, but under the direction of the teacher who follows some of the basic rules in preparing programs for broadcast.

Perhaps at this point some mention should be made relative to the component parts of a radio program which may be effectively prepared and produced by students. First, it is suggested that the program be centered around one theme or one idea. The theme might involve some particular topic of technical subject matter, some timely farm problem, plans of the chapter, accomplishments of boys, how to do something, and so on. Whatever the subject, it should be timely and of general interest to the people in the listening "audience." The writer believes that, for most effectiveness, the theme topic to be discussed on the program should not take up more than one-half of the time allotted on a 15-minute program. It is difficult to keep that "triple punch" in a radio discussion of one topic for more than a few minutes. We must constantly be aware of the fact that it is not easy to hold a listener when the program begins to lag or become a drawn out "lazy type" discussion. The remaining time of a 15-minute program may well be taken up by some musical theme, F.F.A. news, or announcements. This bit of variety offers opportunity to include more boys in the broadcast.

It is not within the limits of this article to discuss all the various aspects and features of radio program preparation and presentation. The discussion to follow will be limited to one of the primary or beginning phases of radio program production—that of preparing the script.

Prepared Script is Best

Some teachers, who are experienced in radio, prefer not to write scripts, but simply prepare an outline of the material to be presented. Some station managers request that teachers do not prepare scripts since there is a tendency for the script to be read in a stilted, unnatural, "sing-song" manner. However, there are other teachers and station managers who prefer a fully prepared script.

It is the opinion of the writer, as a result of having produced a number of radio broadcasts with students of vocational agriculture, that for most effective programs, a prepared script should be used. Students gain valuable experience in preparing the scripts for use in producing a radio program. Too, the use of a script aids in better timing and avoids "dead spots" in the broadcast.

Program Must Have Purpose

We should keep in mind that preparing a good radio script is somewhat similar to preparing a teaching plan for a lesson. It should begin with a purpose. "What effect upon the listener do I want to create," is an appropriate question. The goals for a good radio "lesson" may be multiple, but some primary target must be established. Once the desired objective of the broadcast has been determined, it is then time to turn to the means; that is, the content and form of the script.

Each member who is to participate in the radio broadcast should contribute to the planning of the program. A logical step, after having determined the effect the presentation of the topic is to have on the listener, is to outline the high points of the topic. This should be done before doing any writing.

Plan to Secure Attention

We should keep in mind that writing for the ear differs in many respects from writing for the eye. *The way a script sounds is of far more importance than the way it looks or reads on paper.* Attention on radio must be secured at once. It must not only be sought, but caught.

Perhaps the key to good radio writing is faithfulness to common everyday speech. Often boys in the vocational agriculture class seem to possess this "naïve" that the teacher may not have or fails to make adequate use of in writing or talking. The program needs to be friendly and chatty. It needs to be in-

formal and personal. This doesn't mean careless and sloppy. We must bear in mind that people like plain, clear talk; the simpler it is, the more they will understand. Short words and short sentences should be used, and elaborate phrases, long clauses, and what is often referred to as "formal literary style" should be avoided. Only the clear English language that well-bred people use anywhere should be used in preparing the script. A good radio program is simple, but not shallow; informal, but not sloppy; chatty, but not careless. One further word—we should be careful not to under estimate the intelligence of our listeners.

An informal and personal approach necessitates the use of an informal style. Expressions such as "of course," "to be sure," "you know," and others of a similar nature aid greatly in providing a conversational tone. Short sentences, rhetorical questions, and the use of contractions likewise serve this purpose.

The friendly aspect can be injected into the script by writing directly to "you." This will mean that the person on the program will be talking to a "you," a person, not addressing an audience. "We'd like to invite you," "Your dairy herd needs attention now," and so forth. We must be careful to avoid the "all of you" and the "you folks" idea. Still further, we should be aware of the fact that there is no such thing as "friends of the radio audience."

Rules to Follow

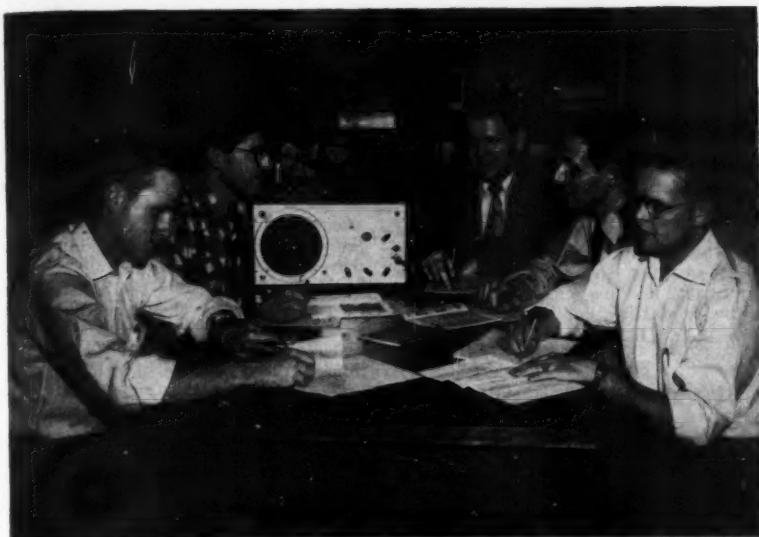
The writer has found the following rules helpful in preparing radio scripts:

- (1) Use short and simple sentences.
- (2) Use contractions wherever possible.
- (3) Use simple and short words.
- (4) Express figures in round numbers when possible.
- (5) Write news in the present tense whenever possible.
- (6) Use concrete examples and illustrations.
- (7) Make use of some colloquialisms instead of formal academic terms. "Folks" like to hear radio programs speak.

If statistics must be used in the script, they should be used sparingly. Simple ratios and comparisons will have more meaning than large figures and confusing data. For clarity also, there is little reason why round numbers should not be used without sacrificing accuracy. Incidentally, it is foolish to refer to "the data given above." There is no such thing as the "above" or "below" in a radio talk or discussion. Generally, the radio script should not assume much recall on the part of the listener. In reading it is easy to look back and recall who so and so was, or what has been said, but in radio listening that is not true.

Summarize the Discussion

A brief summary at the close of a discussion is an effective aid. The summary serves to aid the listener to recall the material presented. It ties up the odds and ends that may otherwise be confusing. Too, it calls attention to the major points of emphasis. If the summarizing statements occasionally are made in outline form such as one, two, three; vague abstractions are avoided, and the listener is rewarded with the



Students gain valuable experience through preparing the radio script.

feeling that he has learned something definite and probably worthwhile.

Rehearsals Are Necessary

After the script is written, it should be rehearsed several times, perhaps with the use of the tape or wire recorder, if one is available. This will give the persons participating an opportunity to become familiar with the content of the script, to hear their voices, and to get proper timing of the program. The rehearsal of the script should be carried on just as though it were "on the air." A number of suggestions pertaining to rehearsal will carry over into the final step of presentation. Generally, a script will be presented just as it is rehearsed. The script should not be memorized, but should be well understood by all those who have a part on the program.

In summary, the following should be considered in preparing a radio program: (1) Determine the purpose of the program, (2) outline the high points of the topic before beginning to write the script, (3) put ideas into writing that consists of simple, informal, and chatty style, (4) rehearse to familiarize the performers with the content of the script and for revision.

It is often said that the best and perhaps the only way to learn to write and produce radio programs is to produce them. The suggestions presented in this discussion have been found to aid in making radio programs more effective. □

What's the Use?

I never paid attention

All the time I was in school
And as for doing homework,
Do you take me for a fool?

My study time I used for naps,
Or comic books I hadn't read
And I copied all the answers
From the fellow up ahead.

No siree, I never listened.

And look at me. I'm doing swell!

I'm the first assistant porter

In a fifty-cent hotel.—DON E. HADLEY
Vo-Ag Inst., Liberty H. S.
Liberty, Ohio

Public relations in vocational agriculture

(Continued from Page 4)

would use every opportunity to get my boys or my evening students on their programs.

4. I would work closely with other vocational agricultural teachers in the county, and with the agricultural extension agents. Some day I might be a county agent, and here I can find out whether I am qualified and would like extension work.

5. I would keep my "bosses" sold on my program—that is, the school board and the superintendent. I would prove I am not just another teacher, and therefore am worth more. For example, I would have them at the school fair, F.F.A. banquet, and similar events, possibly have an honorary F.F.A. degree conferred. Also I would have them visit farms with me and see the projects of students. I would even invite the superintendent on a fishing trip and never mention vocational agriculture if he didn't.

6. I might ask my local newspaper editor along on that fishing trip too. And on every occasion, like the fair, F.F.A. dinner, tours, etc., I would see that he got a special invitation. He might even want to visit farms with me and see my students at work at home.

7. I would be a busy man at the county fair, working with other vocational agricultural teachers and extension agents.

8. I would invite at times my local representative or senator to activities where my boys at home or in school had achievements. Some day I want his support when vocational agriculture funds are studied by the finance committee.

"I well realize this is a full program—more than for one man in one year. However, I have seen all these projects in action at one time or another, and I know they help to build a favorable backlog of good public opinion in support of vocational agriculture. □

Writing a farm column

KENNETH N. WILSON,
Vo-Ag Instructor, Covington, Ohio

THE editor of our local newspaper approached me last winter concerning the prospect of a weekly farm column for his paper. He said, "It won't pay you much money but it may help you get some of your ideas out to more people." The last idea sounded good, so after writing a couple of trail columns the weekly "Farm Topics" was introduced.

The farm column was started to help get good agricultural practices spread through out the community. Here was a chance to contact 500 rural families compared to 30-40 farmers in my adult farmer's class. Here was a chance to publicize and keep before the public the vocational agricultural program, F.F.A. goals and activities and play up the adult farmer program in the community. Here was a chance for better public relations for the school.

Keep Content Timely

The column carries accounts of F.F.A. boys projects where good practices are being carried out. It tells of farmer activities that are considered good practices or new ideas. Readers find out what the vocational agricultural classes are doing, what John Doe thinks about new or old farming ideas, what is happening in the yard and garden, what my neighbors are doing in the fields and what the weather prospects look like to me. Included are names and more names.

The materials for the column are up-to-date. They come from class activities, conversations on the streets, magazine articles, but most of all from visits to the farms of students and adult farmers. If writing time gets close without anything to write about for the week, it's a sure sign that Wilson hasn't been getting out on the farms.

Have A Time Schedule

The column appears in Tuesday's paper. Thursday evening is the time I have tried to set aside as writing time. If, I don't get the job done then I squeeze the writing in over the weekend, usually Saturday, right after supper. Keeps me from doing the dishes.

Writing takes about half an hour on the average. Usually, there is more to write than I take time to jot down. Briefness may keep more readers. For my editor, copy need not be perfect; words and phrases may be crossed out or inserted at will. Editors know teachers are busy people. The are usually glad to get the copy material. Mine says, "Get the copy to the copy readers, they'll figure it out." Writing should not prove a burden. There is fun and progress to be gained.

Favorable comments from the village people as well as the farmers have been carried to me. Teachers, parents, friends and neighbors like to hear what the person they know is doing. That person rather likes to see his name in print, too, especially if it is always linked with a job well planned or well done. □

Prepare for the radio program

HOMER O. HUNTZINGER, Vo-Ag Instructor, Broken Bow, Nebraska

"THE Future Farmers are on the Air!" With these words, the Broken Bow chapter introduced a series of weekly radio shows, which after two years is still carried on by the chapter. It started as a casual conversation between the vocational agricultural teacher and the manager of radio station KCNI.

The teacher and the boys in his classes felt that they knew just a little less than nothing about producing radio shows. Fortunately, the speech teacher in the school, Wilbur (Bill) Morris, had considerable training and experience in producing radio shows. He gave many hours of his free time during the first year of the broadcasts to training the instructor and the boys and helping them over the rough spots. Mr. Morris is now with radio station KOLN, Lincoln, Nebraska. This article is written in the hope that our experiences will be of help to other agricultural teachers who haven't had a "Bill Morris" to help them out.

Radio is often misunderstood. An inexperienced teacher is apt to make that mistake so he should be forewarned. Radio is a highly specialized medium of advertising and it continues to exist because businessmen find it profitable to publicize their products. Radio does not exist primarily for entertainment or news. The Federal Communication Commission, the governing agency that controls all radio operations, has specified that radio must "serve the public interest." Serving the public interest includes programming without profit and rendering educational or entertainment value to the public. Into this category falls vocational agriculture. A teacher can secure time on the air by contacting the program director of a radio station and, with few exceptions, radio stations will be glad to cooperate.

What Are the Values

Before attempting to put on a radio program the teacher should be able to answer this question; "What good is a radio show anyway?" Aside from its advertising value, radio offers an excellent means of instruction for the students. When facts are presented in an unusual manner they are more attractive and are therefore remembered longer. From the advertising standpoint the reasons for acquainting the public with the work of the vocational agricultural program and for building and maintaining sound public relations are well known by most teachers. The vocational agricultural teacher has the added advantage of getting his advertising free. Radio programs can bring about a better understanding of his program and greater cooperation by the parents. His audience is ready made, and waiting to hear what he has to say, because he can be sure that the boys in his classes will be listening to the show along with the parents and friends of the boys.

Selecting Material

The teacher should encourage the students to select the information to be

presented. The students should then organize and arrange the material in what appears to be the logical sequence for presentation. Several groups of students may be working on various shows in which they are interested. The boys carrying swine projects may be preparing a show on some phase of swine production, another group may be working on farm safety, etc.

Type of Program

After the material is gathered and prepared, the instructor and the boys who gathered the material should select the type of show to which the material seems best adapted. The panel, or round table is the easiest type of show to produce. It is not as effective as certain other types, because it does not offer the most interesting approach. The dramatized program is the most difficult to produce, but it is usually more interesting, and hence more effective. All programs except the panel, speech, or roundtable have the added disadvantage of the lack of professional talent available. The teacher must produce the type of show best suited to his resources and talents.

Writing the Script

Scripts usually should be written for shows with one copy for each participant and one copy for the radio engineer. Scripts should be written clearly, double spaced, with the character designations clearly set off to one side. Directions should be in capital letters and nothing should be left to guess work in the script. All directions should be carefully written in. Amateurs are likely to make mistakes, particularly if everything is not carefully shown. Avoid excessive punctuation and long sentences as this tends to confuse the reader. A fifteen minute program has fourteen minutes and twenty seconds of air time. Ten pages of typing usually provides the required time.

Who May Take Part

Most teachers have talented pupils, those with good voices, and those handicapped with poor voices and speech defects. For the most part it pays to use those with good voices. But the handicapped pupil can be used also in small parts. The thrill of taking part is often enough to bring about the objectives desired in relation to the pupil.

Rehearsal

How can a busy vocational agricultural teacher find time to rehearse a radio program? If the show is written a few days before the broadcast the teacher can assign the students their parts and they can rehearse during their free periods. If the radio program is a regular part of the vocational agricultural program, the teacher should feel that it is important enough to set aside a certain time for the rehearsal. He should have just as many rehearsals as needed, but one is better than none at all.

In most cases there is not enough time to memorize a fifteen minute script each week. But, even if there is time, there are some very definite arguments against memorizing. Memorizing brings better preparation. It eliminates such evils as losing the place, the inability of the student to read well, and many other faults. In some cases a memorized script sounds memorized, especially when it is done by amateurs. In reading the participant has the script right in front of him, and there is no chance of forgetting. Memorization would probably be the best way to prepare for a show, but the time element is most important to the vocational agricultural teacher. There isn't time to commit a radio show to memory.

Recorded or Live Programs

A live program is one that is given at the station at the time of the broadcast. Obviously, for the majority of teachers, the recorded program is the more convenient, particularly if the program is scheduled for Saturday or during school hours. Recording the show allows the teacher to correct mistakes, and permits the participant to judge the quality of his own performance. Many schools own tape recorders that are well suited to this work. Usually the type of disc recorder that a school can afford is apt to produce records of very poor quality. And tape has the advantage that it can be used over and over again. Wire recorders are not suitable, unless the station has facilities for playing the program from a wire recorder.

Continuous or Occasional Programs

A show should be produced just as often as time and resources permit. It should be emphasized that some is better than none at all. The more frequently broadcasts can be made the better. Once a series of programs is started it should be maintained. To have occasional programs, or to change the time, frequently will cause the series to lose its continuity and may not be worth the teachers time.

Where to Secure Scripts

We have been informed that complete radio programs for vocational agriculture and F.F.A. chapters will soon be available. Teachers may have their choice of a fifteen minute show with local opening and closing, a complete script, or a fifteen minute program allowing the use of local talent. Programs of any length will be available, as well as radio instructional material. When this service becomes a reality it should be of value to all vocational agricultural teachers who are attempting, by use of the radio, to do an effective public relations job, or are using radio as a means of instruction. □

If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them.

—Henry David Thoreau

Responsibilities gravitate to the man who can shoulder them.

—Elbert Hubbard

Pennsylvania points to public relations

M. H. SHARPE, Graduate Assistant, The Pennsylvania State College

A RECENT study¹ in Pennsylvania indicates that the relative success of a local department of vocational agriculture is dependent on the extent of an effective public-relations program. Thoughts relative to this may allow one to visualize the public beating a path of success to the agricultural teacher's department. This sounds faintly familiar as a paraphrase to an old adage. In as much as the teacher is not selling the proverbial mouse traps, it seems logical to investigate. The explanation stems from the fact that the teacher is sold on vocational agriculture and, therefore, is selling his community on scientific agriculture. This program of selling can be expressed as public-relations.

A sound public-relations program is based on well planned activities, coming from the entire agricultural program of the department. Scientific agriculture as the core of vocational education in agriculture undergoes almost continual changes to keep up with the pace of time. These progressive changes require frequent explanations. As a result, the parents of the students, and the community as a whole, are entitled to regular and accurate information concerning the program of agriculture as offered in their schools, so that they may contribute to the effectiveness of the program.

Guides to Effective Public Relations

As a guide to a sound, systematic approach to a program of public-relations, certain rules or standards should be considered. Principles of agricultural public-relations that have stood the test of time indicate that public-relations are most effective, (1) when there is a continual flow of information to the public, (2) when each item of information is truthful and honest in every detail, (3) when all the activities of the agricultural program are included, (4) when the information is written in the everyday language of the public, (5) when the approach remains dignified yet aggressive, (6) when the public-relations activities reach everyone in the community, and (7) when every accessible facility of public-relations is used.

One conclusion drawn as a result of this study was that the public-relations activities of the teacher have a direct influence on the development of the supervised farming programs of the students, and on the improvement of the program of vocational agriculture as a whole. It was also noted, that to be effective, the public-relations program requires much time in planning, developing, and presenting. To assure a more inclusive and well-balanced program of public-relations, the study suggested that the

teacher should develop a yearly calendar of work. This calendar of work should include an outline of monthly plans, a program of things to be done, a time schedule, and designated types of activities. For a look at suggested activities for the calendar we again turn to the study as a source of information.

Activities Found to be Effective

The survey of Pennsylvania teachers of vocational agriculture revealed that making regular contributions to school and local newspapers was of primary importance. It was indicated that news items placed vocational agriculture before the public, and developed pride in the F.F.A. chapter for the boys, the faculty, and the school board. Boys like to see their names in print as recognition of particular accomplishments. This creates interest and encourages students to do good work. Local publications give closer relations between public and school. One approach to describing the use of the newspaper is that it "tabs" the boys as "doers."

Sponsoring school assembly programs provides opportunity for the entire student body to see the work of the agriculture department. An assembly program provides experience in planning, developing, and executing varied activities. Participation in programs improves speaking abilities, and is an aid in developing leadership. The assembly program is a good place to get practice for public speaking contests and demonstrations for annual farm shows, or state fairs.

The F.F.A. banquet is another important factor in an effective public-relations program. It provides opportunity for boys to indicate how their parents' cooperation has helped them. Project talks at a banquet by students has a marked effect on the advancement of a future supervised farming program. As a side light, in more than one case, a well planned banquet has resulted in a much needed new agriculture building. Perhaps the most important factor about a banquet in connection with the public-relations program is that it brings together the three most important groups of the community, namely, the youth, the school, and the parent.

Fairs Have A Place

The community fair has a place in a public-relations program. The fair can be used as a tool to encourage a better quality of work. The fair is a key to pride in farming, and, with a subtle touch, it gives the community the results of the teaching of agriculture in the community. The fair shows visual evidence of the boy's accomplishments; it informs the public and increases interest in the improvement of the total supervised farming program. This interest lends itself to getting the student more

involved in farming. This is a step nearer the goal of the teacher, which is to establish the student in farming.

The submission of reports to the school administration can prove to be another effective tool of public-relations. Proper methods of reporting create interest and prove to authorities the importance of the work being accomplished. It can be used as an avenue to secure better cooperation, which in turn can be used to protect the interest of the local agriculture department. The assumption that an informed person is a satisfied person blends well with the points to consider when making out reports to the various levels of administration.

The teacher's acquaintance with key businessmen of the community is a boost to the public-relations program. Their interest in agriculture can be seen in their efforts to sponsor certain activities. These activities can be converted into promotion of community leadership, community improvement, and other valid agricultural activities for the students.

The Pennsylvania teachers find that making the Keystone (State) Farmer degree an ultimate goal gives the students something for which to strive, and again, points to larger and better supervised farming programs. It pushes the boys to the limits of their capacity and helps build long-time programs of work. It gives the younger boys a chance to look up to local leaders, and also recognizes outstanding accomplishments.

Teachers' Personal Activities Are A Factor

The school is part of the community, and, logically, the teacher of agriculture finds that many of his personal activities are related, in a broad sense, to his public-relations program. Living in the community gives the teacher a chance to become acquainted; it creates a better community feeling; the teacher is better known, and is in a better position to give greater community service. The teacher who has sold himself to his students, his school, and his community has the job of public-relations well in hand. Living in the community makes this an easier task. Rural people are temperate and conservative, and expect the agriculture teacher to conform. With this in mind, attending church in the community is well worth considering.

Additional consideration for an effective public-relations program is for the teacher of vocational agriculture to be available to speak before community organizations. This medium may be used to acquaint the people with the purpose of vocational agriculture. It helps give the teacher a place in the community, and it is good public-relations because it advertises the work of the agriculture department. The teacher's experience in telling about his program develops his confidence in the program, and indicates the doing of a good job of teaching vocational agriculture.

An analysis of any effective public-relations program may contain many more activity ideas. The point to remember is that the key to good public-relations embraces continual effort to carry out a balanced program. Make public-relations an integral part of your program in vocational agriculture. □

¹ Based on Master of Science thesis by Carl Wendell Blank entitled, "An Effective Public-Relations Program for Vocational Agriculture in Pennsylvania."

The Vo-Ag newsletter...

A Future Farmer Activity

JOHN F. ADAMS, Vo-Ag Instructor, Whitingham High School, Jacksonville, Vt.

A CHAPTER newsletter—to publish one or not is a question which has undoubtedly come to the attention of nearly every teacher of vocational agriculture. In some way, each one of us must get the news of our activities into the hand of parents and farmers in a form that they will readily see.

The necessity for a newsletter service appears to be greater in a small community. People are more aware of school and agriculture activities but, lacking knowledge of the actual facts, find more time and reason to criticize. When they know the facts, and the problems, these same people will often be the greatest help.

With these facts in mind and the reckless enthusiasm of a first-year teacher, I plunged ahead with suggestions made first to the program of work committee. The F.F.A. boys took up the idea of a mimeographed sheet and went ahead with a planning meeting several weeks after school started.

The result was the first issue of "THE GRAIN SCOOP." After some discussion we selected this more catchy title instead of a rather listless "Whitingham F.F.A. News." The members now find a little more interest in writing for "The SCOOP."

Responsibilities Assigned to the Boys

We have a rather small chapter and so were able to give an assignment to each member for the monthly issues. The junior and senior boys alternate as editor with the sophomores as assistants in charge of distribution and many other little jobs. This system of dividing the responsibility in rotation gives everyone a chance to see how others have to operate. Eventually I think we shall find that a standing staff will turn out a better all-around newsletter and make less work for the advisor. This method was suggested for adoption at our last meeting.

The editors, chapter president, and myself make the individual assignments for news items. These cover classwork for each group and the Young Farmers contribute news items on their class program written up by one of the group (usually a former F.F.A. boy). One vo-ag boy has written up the advisory committee meetings from the secretary's notes.

The chapter secretary and the junior officer split up the job of writing into news form our semi-monthly F.F.A. meeting reports. The reporter, takes care of the F.F.A. feature items; joint meetings, the district winter carnival, seed sale news, the coming Parent and Son Banquet, F.F.A. week activities, and chapter trips.

One of the most successful items resulted when the junior reporter came up with a column, "F.F.A. Shorts," with a cartoon heading. He includes news shorts, contest entrants, reports on cam-

paigns such as the recent farm hazard removal, and many other small details. This is an encouraging example of the initiative which we have been trying to develop in making "The SCOOP" truly belong to the boys.

Other Future Farmer members write up a "Coming Events" column, accumulate a few jokes for fillers and write up feature items. The ability to search out good serviceable news articles is another gradual development of creative ability in each boy. To date we have included an item on former vo-ag students and their activities (a big help to the follow-up files), a short on soils in the community, items on production and management recommendations for 1952, an article entitled "Today I must . . ." plus "For sale and wanted" items, a safety program feature, and a Future Farmer quiz column.

Time Required Not Prohibitive

One double period a month in each class is normally devoted to writing up news for "THE GRAIN SCOOP." I am kept busy answering questions on news details, but we hear less of the plaintive cry "How do I start this?" We have tried to use the idea of the triangular system of news writing, starting with the most important item and broadening down into the less important details. This, along with the "what, when, where, how, and why" checklist is about all the news writing principles we have been able to work in.

The editors lineup the copy articles assigned onto separate pages, copyread the news as it is completed and help the writer headline his contribution, which is followed on the sheet by his own "by-line" and chapter title if it is applicable.

Actual cutting of the stencils is somewhat of a problem with us. A good relationship with the commercial department is always a big help. The senior boys have had some typing and stencil work. The last issue was left entirely in their hands and appears to be the best issue yet.

We now print "The SCOOP" on three separate sheets after a disastrous try at using both sides. Using paper of substance 20 or better has been advised and we are considering buying colored coarse fiber paper for next year, partly in an effort to build up a larger circulation.

The boys voted not to sell the newsletter this year and distribution is only through stacks in the local stores and post office, a limited mailing list to school officials and ag leaders, and what the boys take home to parents and relatives. This keeps cost down but we all feel an increased circulation would be valuable.

Member suggestions for improvement include an extensive mailing list for one issue and then, starting in the fall, a subscription and single-copy sale. We figure people will take more interest in

the paper, and indirectly the department, if they pay a few cents to see the news job. It is not a money-making venture.

Many Desirable Results

Summer issues appear to be a question now but that may prove an avenue for the advisor to get some seasonal agricultural information to the local people along with more limited member assistance. I have tried one column to date but feel it needs more time and thought to get the condensed material in readable form.

With an increased circulation we hope also to improve on the feature items through member initiative in selecting and writing. These will slant more in the direction of community agricultural service and problems. I hope too that more of these articles will grow out of class study.

Is it worth all the time spent? I feel the boys are learning important skills by expressing themselves on agricultural topics of immediate interest to them. They have a chance better to see the whole over-all picture of their activities and also to review just what has happened. They take pride in showing just what they and the group have done.

For the instructor, an F.F.A. newsletter is more of a job than if one was prepared by him alone. Yet after the boys get into the swing it affords a real opportunity for leadership. In spite of the few problems I feel that it is worth the time to continue another year, if the boys want it, not only from the publicity angle but as a creative vocational opportunity. □

Vocational education, whether it wishes to be or not, is just as truly a character building process as any other kind of education. When you are teaching a boy to do a job, you just cannot help training his character. If you let him think about his vocation narrowly, the result is poor character training; if you lead him to think and act well about his vocation, it is good character training; but for better or for worse, you have trained his character. In this respect vocational education has the same obligation as has general education.

We are in a world revolution today, as under-privileged people strive for a place in the sun. Historians will say of us that our science of destruction became so great that we outlawed war in the early stages of the atomic age, working through world organizations and by mutual agreement among nations. —Harold A. Hoeglund, Yakima Valley Junior College, Yakima, Washington.

It is easy in the years of childhood to cripple human ambition and ability. There is now scientific evidence that the children of families in the lower socioeconomic group have a great fund of ability, and many new abilities, not recognized or developed by the school. If new ability is to be developed, it must be discovered and trained in the public schools. The free school in America must be the ladder of the people.

—Allison Davis

The University of Chicago



A fifteen year record of chapter activities.



Drawings make the publication more readable.

Chapter publications serve their purpose

BOND L. BIBLE, Supervising Teacher, University High School, Morgantown, W. Va.



Bond L. Bible

HAVE you ever considered a publication for your chapter? Here is a typical experience in our school. Allen Colebank, chapter president, was busily engaged in filling out his credentials for the State Farmer degree application. In routine manner he went to the F.F.A. filing cabinet and secured the last 3 annual chapter publications. Quickly he located the exact date of his Greenhand and Chapter Farmer initiations, his placings in judging contests and other F.F.A. activities. Scarcely a week goes by without similar experiences of using the F.F.A. chapter's annual newsletter.

About 15 years ago another chapter president was arranging for the parent-son banquet. To him a banquet without a chapter publication to distribute was as useless as a banquet without parents. He was a talented writer and naturally took on the duties of editor. From that time the writer has been convinced that a chapter publication has considerable merit.

Annual Production

Our experience has been that one publication a year which is prepared for distribution at the parent-son banquet is most practical, especially when the chapter enrollment is under 35. This limits the work and expense. Materials as collected by the chapter reporter can easily be selected and adapted for the annual publication.

We have the cover page printed and use a picture of some outstanding chapter event to add attractiveness to the paper. The chapter members decide on

a name for the publication. When good pictures are available of members' accomplishments, we use several with the news stories. The remainder of the newsletter is mimeographed. For the past 3 years we have used the multigraph.

Procedure Followed

The organization of members to perform the various jobs in producing the publication is important. Naturally, the chapter's program of activities lists the goal, "chapter publish newsletter." At a chapter meeting 6 to 8 weeks before the banquet the members elect an editor, assistant editor, art editor, and two business managers. We have always found some boy in the chapter who could draw and serve as the artist. He makes drawings or cartoons for as many of the feature articles as possible. They make the paper more readable and interesting.

The publication serves as an excellent historical record for the chapter. Such items as supervised farming programs for each member, degree advancement, judging contests, state and national conventions, local and federation activities are a "must" to include in the newsletter.

Serves a Definite Need

The last 2 or 3 pages of the paper are reserved for advertisements. They may detract from the newsletter but pay for the cost of the publication as well as the banquet dinner. Some years the printing class in school prints the advertising section.

All organizations prize their records of accomplishments. Our educational system is based on the many experiences of mankind recorded on the printed page for youth to study and evaluate. Surely, our Future Farmer Chapters need a publication where their many and varied activities are recorded from year to year for future reference. □

New film sound available

Photographed in Eastern United States, this film "Easier Ways of Logging," is designed to encourage farmers and other small woodland owners and operators to log more safely and more economically. It points out the many sources of information on better logging which are available from the lumber industry, trade associations, forestry organizations, equipment manufacturers and government. It shows how woodwork can be made more efficient and easier by giving attention to some of the time-proven fundamentals of logging—and how good forestry can be an aid to better wood production.

Released 1951. 16 mm. Kodachrome. Available from the U. S. Forest Service, Washington 25, D. C. and from the Regional Foresters of the Forest Service in Atlanta, Georgia; Milwaukee, Wisconsin; and Philadelphia, Pa. Running time: 26 minutes. Cleared for television.

N. V. A. T. A.

Agricultural Education Magazine offers to be of any service possible and consistent with editorial policy of the magazine to the growing National Association of Vocational Agriculture Teachers. We are uncertain as to how the *Magazine* may serve the Association as Volume Twenty-Five gets underway and certainly there is no thought of replacing such media for informing the members of the Association as now exist. We only offer to the Association, with which the *Magazine* has much in common, the opportunity to use its pages whenever our interests merge. News items about the Association, its program and its progress are welcome. It is a fortunate circumstance that the Association's Executive Secretary, L. E. Cross, is also one of the special editors of *Agricultural Education Magazine*. Any Association items for the *Magazine* should clear through him.

He that never changes his opinion never corrects any of his mistakes.

Promote with pictures

JOHN R. GAMBLE, Vo-Ag Instructor, Lovelock, Nevada

PHOTOGRAPHS of all forms and types are the most effective means of bringing recognition of the value of the agricultural program, the Future Farmer organization, and the school as a whole to the community. They are effective, however, only insofar as they tell the story they are intended to tell.

In a newspaper, particularly small community publications, attention is usually focused on the pictures that accompany any article. Any story is many times more effective if a picture is used as a focusing point. Pictures used in papers are of particular value when they are of people or with people shown as the center of attraction. For example, a picture of a tractor will draw little attention, but a picture of a tractor being examined by several boys will be noticed by all. In the small community this is doubly important because the boys in the picture are familiar to all.

Anyone who has had any experience in vocational agriculture will agree that this program must be sold to the public before it can be considered as having any measure of success. Not only must the program be sold in the beginning but it must be kept before the people constantly if it is to make a continued success in a community. The activities of the program in the community are the most obvious means of promotion. Any of these activities which the people of a community cannot witness can be publicized by pictures most adequately. These pictures show what is going on "behind the scenes."



Farm mechanics activities.

The picture accompanying this article of a farm shop, although appearing cluttered, provides a means of telling of the many and varied activities which can be carried on at one time in a school farm shop. This type of activity the public seldom has a chance to observe and yet these are some of the more important phases in our work in agriculture. When pictures of these activities are used it helps to give the public a complete picture of vocational agriculture and the job of "promoting" is better accomplished.

A fine stimulus to interest in an agricultural department is a collection of color slides which can be shown to a service club or other community group. Slides of F.F.A. activities, work in the department, or community service work tell a better story than any prepared speech or program might do. Again, these slides must be selected carefully. Each must tell a story or at least provide enough information to hold the interest in the telling of the work it illustrates. An example of this is in the



Pictures such as this are useful in promoting a Farm Safety Campaign. These two members of the Lovelock, Nevada F.F.A. Chapter are marking a barbed wire hazard as part of the Chapter's recent campaign.

accompanying picture of the F.F.A. boys and a roll of barbed wire. The picture gives an explanation of the hazard created by poor handling and storage of barbed wire. Such a picture brings out the value of the boys' farm inspection on a safety campaign field trip.

One of our problems in vocational agricultural work is creating an interest among younger students for agriculture and F.F.A. work. A group of color slides shown to eighth graders can help the cause immensely. There the boys can actually see the type of work they will be doing. Slides showing older boys whom they know at work, is an effective way of developing their interest.

It has been emphasized that in all cases local pictures and slides of local events and people are of greatest value. The agricultural teacher is in an excellent position to obtain pictures of this type. If each agricultural teacher carried his camera with him during his daily



Such pictures as this showing Lovelock Chapter members working the Chapter land are useful in promoting Chapter membership.

travels, projects or whatever, many opportunities present themselves for excellent pictures in all phases of his work. Each of these pictures, when used for promoting, will not only improve his program but will make his work a little easier through stimulated interest and a wider recognition of the program. □

Some Do's and Don't's

(Continued from Page 7)

speed and the possible movement of plant parts due to the wind. These three suggestions are musts in my category.

I like to think that the most successful picture is one that leaves no opportunity for misinterpretation. Admittedly, such perfection is seldom achieved, but if we aim at such perfection, we are more likely to have a higher percentage of good pictures. The photograph included with this article that shows the Holstein-Friesian dairy cattle on pasture, is a good illustration. This one picture took nearly all morning to get. The far side of the fence in which the animals are eating was a new seeded pasture, the animals had never been in the pasture before. The picture was taken at the top of a hill and the animals had to enter the pasture at the bottom of the slope. It took at least an hour to slowly move the animals from the bottom of the slope to the top and toward the camera. Meanwhile, I had set up my camera in such a way that it showed the fence line, the unimproved pasture this side of the fence, and the improvement made with a seeded pasture on the far side. All that was needed to complete the story was a few animals that obviously enjoyed the lush growth of the seeded pasture. It took nearly 2½ hours to set up the camera after the appropriate spot for the picture had been found, and to drive the animals to that position. However, I might mention that in driving the animals to that

(Continued on Page 22)

The Lovelock department promotes interest in its program through public displays.



Improving relationships with parents

A Key to Improving the FFA Chapter

E. H. FIER, Vo-Ag Instructor, New Ulm, Minnesota



E. H. Fier

GOOD teachers of agriculture recognize a good F.F.A. chapter as being essential to successful teaching of vocational agriculture. Some teachers are more successful than others in developing an extensive high-quality F.F.A. program of activities with their students. One of the major keys to successful F.F.A. programs is PARENTAL COOPERATION. Frequently, instructors depend too much upon the student to explain to his parents the purposes of and techniques followed in an F.F.A. program of activities. An inadequate explanation by the student may leave the parents with erroneous ideas of the purposes of the F.F.A. activities. Parents of beginning students especially must have more information about the objectives and activities of the F.F.A. chapters than they get from incidental visits with the F.F.A. advisor. It requires a long period of special training to develop an understanding of F.F.A. programs on the part of the parents, and they cannot get the proper conception in a few casual conversations with the visiting chapter advisor.

It must be recognized that the development of the student depends upon the parent as well as the teacher. Many parents never fully understand the opportunity that vocational agriculture and F.F.A. activities provide for the development of their sons. One of the important functions of F.F.A. activities is to give the student an opportunity for leadership and citizenship development. Favorable

conditions for learning and for development must be maintained with the student's parents. Poor parent-son understanding is an inhibiting factor which lessens the effectiveness of the boy's growth in leadership development.

The chapter advisor can best secure parental cooperation by taking definite steps to acquaint the parents of students with the objectives and activities of the F.F.A. chapter. A definite program to achieve a better parental understanding of the aims, objectives, opportunities, and results of a chapter's program of activities should receive high priority in a sound vocational agricultural program. The procedures listed below are vital in developing a favorable attitude on the part of the parents toward the F.F.A. program of activities.

1. Early contacts by the advisor with the parents of prospective students should have first priority. A visit for the purpose of acquainting the parents with a F.F.A. chapter should be held during the summer preceding the school year.
2. A parents' night early in the school year is the second step for the establishment of a favorable attitude on the part of the parents toward the chapter's program of activities. Parents are invited to visit the school either by letter explaining the purpose of the meeting or by a message carried home by the boy. At the meeting the total F.F.A. program of activities is outlined by the advisor to give the parents a clear understanding and appreciation of the F.F.A. chapter. The principal responsibilities of planning and conducting a parents' night should fall upon the shoulders of the active F.F.A. membership. Opening and closing

ceremonies are included. A State Farmer or American Farmer from the local chapter should be on the program to recount his achievements and accomplishments as a result of F.F.A. member participation. Short talks by parents whose sons have been successful F.F.A. members are also very effective.

Other worthwhile aids that can be used at parents' night are as follows:

- A. The sound film "That Inspiring Task" depicting the work of the F.F.A.
 - B. Local student talent numbers are keys to success at these meetings.
 - C. Refreshments should always be served.
3. A Parent-Son F.F.A. picnic is the third step to help secure parental cooperation for successfully carrying on chapter F.F.A. activities. The responsibility for this picnic should again be the duty of the active F.F.A. membership. The picnic can be held on the local school grounds or in a city park. Each F.F.A. family should provide food for their own individual party. The beverage and dessert can be furnished through funds from the local chapter's treasury. The F.F.A. picnic provides wonderful opportunity for parents to become acquainted with each other.
 4. A local Chapter Public Speaking contest with parents as guests is a fourth step in acquainting parents with one of the many worthwhile activities of the local chapter. This type of activity gives the parents an opportunity to view, first hand, leadership development in their own sons.
 5. A Parent-Son F.F.A. banquet is the final step and highlight in giving parents a thorough understanding and appreciation of a local chapter. The parents should be guests of the active membership, and therefore the banquet should be financed out of chapter funds. The purpose of this banquet is a token of appreciation to the parents for their cooperation in helping the local chapter carry on a worthwhile yearly program of activities. It also promotes closer comradeship between parents and son and gives them an opportunity to become better acquainted with the yearly accomplishments of the F.F.A. chapter.

Vocational agricultural instructors and F.F.A. advisors must recognize that parental cooperation is the key to the development of a chapter's successful program of activities. Strong F.F.A. chapters make effective teaching possible. Through a planned program for the favorable development of parental cooperation, an F.F.A. advisor recognizes that the teacher, boy and parents constitute a team. It is the responsibility of the F.F.A. advisor to establish the necessary relationship so that the local chapter can carry on activities for the leadership development of the rural youth in the community. □

The annual pot-luck supper of the Bellflower, Ill., Vo-Ag Department promotes desirable parental relations. Picture furnished by S. B. Pierson, (see p. 8). An open flash exposure with camera on tripod, using all available existing light as well.



Developing an F.F.A. public relations program

HERBERT F. BARTLETT, Veterans Instructor, West Springfield, Massachusetts

A GOOD teacher of vocational agriculture must be good not only as a teacher, but also must be able to perform well many other jobs that are constantly a part of teaching vocational agriculture. Among the many "other jobs" is that of keeping the local public informed about his program. Today this is called "Public Relations." A good Public Relations program can be carried out in several ways; this article will discuss only the medium of news items.

It is this writer's conviction that a good Public Relations program must be developed in four definite phases: (1) determine the need, (2) develop a sound workable plan, (3) activate the plan, (4) follow up the action.

Determine the Need

Every F.F.A. chapter in existence must, at one time or another, have done something worthy of special comment. This should be brought to the attention of the public. To bring these events to the attention of the public, the chapter adviser first must convince himself of the need of a Public Relations program. If he is not "sold" on the idea, the program is likely to fail or be of poor quality. It is the exception rather than the rule that the chapter reporter is capable, by himself, of doing the job. Therefore, the adviser must consider it important and assist him.

Develop a Sound, Workable Plan

The Public Relations program for any given chapter must be geared to the local conditions. In developing the plan the local conditions must be the key to the plan. The media used may be the local daily or weekly papers, high school paper or year book, chapter publication, or state F.F.A. publication.

In developing the plan, consideration must be given to the frequency with which news appears. It seems wise to undertake a program that is in keeping with the activity of the chapter. Rather than to report weekly, for example, it may be wiser to report bi-monthly or monthly, depending on the news available to report. It is better to have a conservative good plan than an over-ambitious poor one. Whatever the plan, it should fit the local conditions.

Activate the Plan

Once a plan has been decided upon, the next move is to put the plan in motion. Consider three factors for activating the plan: (1) the responsibility of the adviser, (2) the regularity of reporting, (3) the quality of the news. Even though the chapter reporter is responsible for the reporting of news, in most instances the adviser must be very aware of the status of the news reporting. As the overall planner, he must be sure that the job is done, not do it himself. If the adviser is "sold" on

the need, he will see that the job is done and done well. It is the writer's observation that another essential to a good Public Relations program is the regularity with which news appears. Since regularity of reporting is desirable, it becomes apparent why it is desirable to undertake a not too ambitious program. Better report less often and have something worthwhile, rather than report very frequently and not enough to make good copy. The frequency depends on chapter activity.

Style in writing is an individual characteristic which may be developed. This fact should be kept in mind when select-

ing the chapter reporter, and select a boy with sufficient mental capacity and native ability to do the job well. There is no attempt here to discuss writing techniques. Let it be understood that the responsibility for good reporting must be treated as a part of the plan. Poorly written news does the Public Relations program no good.

Follow-up

The discussion here has dealt with news reporting only but the matter of follow-up must be a definite part of the Public Relations program. Probably the least amount of follow-up will be necessary from news reporting but occasionally something reported will call for further attention, frequently best cared for by the adviser. Generally the best Public Relations can be promoted through personal contact.

In the country's confused and critical condition today, good Public Relations with F.F.A. seems most desirable. People (Continued on Page 23)

NEW MEMBERS OF THE MAGAZINE FAMILY



Dr. O. L. Snowden

DR. O. L. Snowden, new Special Editor to replace F. A. Nylund in the Southern Region, grew up on a general farm in Newton County, Mississippi and completed four years of vocational agriculture in the high school at Union, Mississippi. He was graduated from Mississippi State College in 1933 and received his Master's degree from the same institution in 1937. He taught vocational agriculture from 1933 to 1935 before being appointed to the staff in Agricultural Education at Mississippi State College. Dr. Snowden has served continuously at Mississippi State except for leaves of absence granted for military service and to do graduate work. He obtained his Ph.D. degree at Cornell University in 1948.

Active duty in the army claimed Dr. Snowden's time from 1942 until 1946 when he received his discharge with the rank of Major.

EARL LITTLE, State Supervisor in New Hampshire, is the new representative for the North Atlantic Region on the Editing-Managing Board replacing W. L. Mowlds. Earl was reared on an 1100 acre farm near Colebrook, New Hampshire where he attended high school, graduating from the vocational agriculture course in 1919. After graduation from the University of New Hampshire he was a farm manager for one year before becoming a teacher in vocational agriculture. After six years of teaching he became both teacher trainer and State Supervisor for New Hampshire, a combined responsibility which he held for twelve years or until the duties were divided and separate posi-

tions created. Except for a year of graduate study which earned for him a Master's degree in 1936, he has served continuously in his present capacity.

Earl has served as North Atlantic Regional Representative on the National Board of Directors of the Future Farmers of America and on the Board of Trustees of the Future Farmers of America Foundation, Inc., in addition to his other numerous activities in behalf of vocational agriculture.



Dr. H. R. Cushman

DR. Harold R. Cushman is the new Special Editor in the North Atlantic Region. As a high school student Harold was enrolled in vocational agriculture at Vergennes, Vermont, where Howard Martin, retiring Editor of the Magazine, was the teacher. This relationship of teacher and pupil continued

into college and into subsequent employment in teaching. At the University of Vermont from which Dr. Cushman graduated in 1941, Professor Martin was then teacher trainer and supervisor and continued to work with Harold as a teacher, first at Peacham and later at Woodstock, Vermont. Harold's teaching experience was interrupted by service with the Eighth Armored Division in the European Theater of Operations during the period 1942 to 1946. After a year spent as Assistant State Supervisor of Agricultural Education in Vermont following his release from the Army, Harold began work on his Doctor's Degree which he received at Cornell University in 1951.

Dr. Cushman is married and has three children. He is now serving as Teacher Trainer at the University of Vermont.

Use of veterans' class activities to improve public relations

R. JOE CLIFFORD, County Agricultural Agent, Sherburn, Minnesota

IT was the mutual understanding of Mr. Smythe, Superintendent of Sherburn Public Schools and myself as veterans agricultural instructor, that we would work toward the eventual establishment of a vocational agricultural department in the Sherburn High School as time, finances and public sentiment allowed. It was evident that too few people in the area understood what the veterans training program was about, while most folks knew even less about vocational agriculture. So our efforts were directed toward creating better understanding and greater interest in the agricultural training program.

First a "visitors night" was started which meant that each trainee would bring a neighbor, friend or relative to a special class, held once a month, that dealt with a topic of pertinent agricultural interest.

As time went on a "ladies night" was set-up in conjunction with the home agent of the extension service. This was done so that the wives of the trainees and their friends might get together for special sessions. The ladies met once a month in the home economics rooms of the high school. During the first part of the evening, they received instructions on some phase of home-making. Lunch was served by the ladies to all present and then the second half of the evening was usually spent in co-educational study of an appropriate agricultural subject for both men and women.

"Vet's Views" a small one sheet news page, was edited once a week. This contained articles of current interest, announcements of special events, want ads and stories. This was distributed to trainees only and contained views and news articles of and by them.

To help the people of Sherburn area better understand the veterans training program, a series of articles with pictures depicting the purposes and objectives of the program were run in the

local paper. The editor was very sympathetic and helpful in every way and suggested carrying the discussion from the veterans agricultural program on into an educational series on the benefits of vocational agriculture in the community.

The speech department of Sherburn High, sponsored a daily radio program entitled "Sherburn Speaking" for which each area of education in the school was called on every other week, for an eight minute broadcast. The veterans agricultural department supplied informational broadcasts by interviews, discussions, and on-the-spot recordings of activities in which the trainees took part. □

OUR COVER

This is the time of year when State F.F.A. Camps are in operation. Pictured on the cover is a view of the thousand acre camp of the New York Future Farmers' Leadership Training Foundation, owned and operated by the State F.F.A. Known as Camp Oswegatchie, it is located in the Adirondacks mountain area of the state and, in addition to the lake shown in the picture, includes two other smaller lakes and a large area of virgin timber similar to that shown.

The F.F.A. camp and its program of leadership development is another in the large variety of means whereby F.F.A. and vocational agriculture develop and improve public relations.

Although men are accused of not knowing their own weakness, yet perhaps few know their own strength. It is in men as in soils, where sometimes there is a vein of gold which the owner knows not of. —Swift.

Observing National F.F.A. Week with a poster project are Roland Kettler (left) and Dale Egbert (right) members of the Anna Chapter from Ohio. All seven chapters in Shelby County participated in this project.



Fred Jones with the officers of the Louisiana F.F.A. Association. Fred is mounted on the new Ford tractor he won for being named Louisiana's Star State Farmer.

Supervised Farming Program Finances College Education

O. E. DeVILLE, Vo-Ag Instructor, Mangham, Louisiana

FRED JONES is an agriculture student at Mangham High School. Some day he will be a veterinarian and he will have his supervised farming program to thank for the privilege.

Several years ago Fred and his father were planning Fred's college career. Together they agreed to start Fred out on a long-time supervised farming program which (they hoped) would pay Fred's way through Louisiana State University.

As the first step in the program, Fred, with the aid of his father, purchased several purebred Hereford calves. Fred was to pay for the calves with the proceeds of his calf sales. He now owns eleven Polled Hereford cattle and has given his father two bulls. He has sold four calves and banked the proceeds. He also has an investment in hogs with his father. He carries enterprises in corn and cotton and has developed an enviable farm shop layout at the home farm. At present all home and farmshop repair work is done in his new shop.

This is the big reason why Fred, at the age of sixteen, can look forward to a college education almost free of financial worries. With a year of high school yet to go, he now has enough cash on hand in the bank to pay his way through two years of college, over and above the substantial enterprises he is still carrying as assets.

Fred was named the Star State Farmer of Louisiana at the annual state convention of Future Farmers of America this year. □

Publicity officials of the San Antonio Livestock Exposition meet at lunch to hear Lewis E. Taylor, representing Texas Vocational Agriculture Teachers, explain plans of the teachers to provide information for the press and radio.



June grads of a year ago

J. A. JAMES, Teacher Education, University of Wisconsin



J. A. James

IN this unsettled time, where the high school student faces induction into the armed services, what is happening to the vocational agriculture boys who completed their high school courses in June, 1951? A study has recently been made in Wisconsin where the

teachers of 203 of the 276 departments of vocational agriculture returned a questionnaire giving the present location of these young men as of October 31, 1951.

There were 2008 graduated in vocational agriculture from these 203 high schools with one to four years of agricultural instruction. Seventy-two (72.4%) per cent had four years and 11.2% had three years of vocational agriculture. The remaining 16.4% with less than three years of vocational agriculture were mostly in schools with recently organized courses.

A summary of the location of these students follows:

Agricultural work	Number	Per Cent
Working on the home farm.....	980*	48.8
Hired—not on home farm.....	138	6.87
Related to agriculture	130	6.47
Attending agricultural schools.....	107	5.32
Total.....	1,355	67.5
Non-agricultural work		
Armed forces.....	193	9.61
Non-agricultural work	334	16.63
Attending non-agricultural school.....	121	6.02
Not reported.....	5	.02
Total.....	653	32.5
Grand Total.....	2,008	100.0

Of the boys working on the home farm, 323 (16.08%) are on a partnership basis and 36 (1.79%) are managing the home farm. The remaining 621 (30.92%) are on a hired basis. There are 138 (6.87%) hired out on other than the home farm giving a total of 1,118 (55.66%) on the farm. A study a year ago of all of the American Farmers of Wisconsin showed 75% were farming while a study of State Future Farmers of 1940 and 1941 as studied in 1950 showed 60% farming and 30% more engaged in some form of agricultural work. With 67.5% of these recent graduates found in agricultural work it is expected that the number will increase as boys return from the armed forces.

The number in non-agricultural work (334 16.63%) is considerable, but many farm workers in Wisconsin take winter

*Nineteen students of this group are attending Agricultural Short Course (five to fifteen weeks) at the University of Wisconsin and not counted in the group attending agricultural schools.

jobs in cities and many of these may return to the farm for the growing season or will take war production jobs until called into armed service.

Most of the boys in agricultural schools are at the Wisconsin College of Agriculture where 33 are in collegiate courses and 38 in the winter Agricultural Short Course. Those attending non-agricultural schools in collegiate courses total more than those in collegiate courses in agricultural schools. Many of these are in colleges near home and some will transfer to agricultural schools.

The number in the armed force will increase before spring. In normal times, these would be distributed and increase the various categories. Comparison of the number returning to the farm after graduation compares favorably with earlier studies. □

Selling with TV

(Continued from Page 6)

minutes in length. The scene then returns to the counselor's office where the prospective student is told about the outlook for jobs in vocational agriculture and the variety of openings for graduates in the Agricultural Education Curriculum. After a few other pertinent questions the prospective student was given advice on how to prepare for a career in agricultural education and was sent happily on his way. The television viewers were told about a pamphlet on "Careers in Vocational Agriculture" which was available from the college and prospective students were reminded that there was still time to enroll. As a grand finale, the members of the cast were presented with their props, the pig, the projector, range shelter model, etc. serving as a curtain call ending. □

Further Background for the Story

That is the story as produced, but there are some other important details which should not be overlooked. Each of these people who wrote script for their scenes consulted with specialists in their subject matter areas for accuracy of information and authenticity of the proposed information. Then the committee met again and read these scripts and checked them for realistic questions and answers and desirable continuity was developed.

The TV editor, who acted as moderator, was brought in to discuss the adaptation of the story to the TV camera and studio techniques. This was followed by several rehearsals until the script flowed easily. Then came dress rehearsals previous to going on the air with the camera director supervising the cameramen in taking shots just as they were to appear on the TV screen. This dress rehearsal is very necessary in order to show effectively your viewers every important detail of each scene.

Sequence of scenes may need to be altered in order to make it possible to change stage scenery or move in equipment or properties for successive scenes while the show is being televised.

Ideas for Your Shows

Creighton Knau who serves as moderator on the Farm Facts and some other farm programs on WOI-TV Channel 4, Ames, Iowa, the only educational TV station in the United States, was moderator for this show. He is an agricultural education graduate of Iowa State College, and a former member of the Iowa Falls Future Farmer Chapter which won the National Chapter Contest in 1936.

Creighton sees wonderful opportunities for selling vocational agriculture with TV. He says "Demonstrations are a natural for TV!" There is no end to the ideas which can be presented by good demonstration teams. Some shows which have been especially good are: pruning demonstrations, fitting dairy cattle for the show ring, corn drying, safety on stairways, mulching strawberries, a seed laboratory program showing seed certification procedures, and choosing and using portable electric shop tools. A few other activities which have possibilities are F.F.A. field days, conventions, and fairs. Perhaps some of the contests, such as those on parliamentary procedure would be particularly good. Demonstrations of good versus bad practices can illustrate numerous vocational agriculture activities. Safety demonstrations of various types have many possibilities. Success stories showing the overcoming of difficulties in supervised farming programs, the story of a state farmer, and the story of cooperative activities of local chapters have general interest.

There are very few dull subjects but there are many dull productions. Your ingenuity will help you find and produce many good TV shows to sell vocational agriculture with TV. □

Some Do's and Don't's

(Continued from Page 18)

spot, the appearance of the animals in the pasture had to be one of normalcy with no excitement evident. I think the picture definitely shows that with a little work on the farmer's part, it is quite possible to have an improved pasture that will yield all of the forage necessary for hungry cows. I feel certain that most successful pictures that are taken must have a definite purpose to justify their existence. Before the photographer presses the trigger on his shutter, he must know exactly what he wants to see in the photograph and that their is nothing that will detract from that one single idea. □

Trouble is a sieve through which we sift our acquaintances. Those who are too big to pass through become our friends.



A HANDBOOK ON TEACHING VOCATIONAL AGRICULTURE, by Phipps and Cook, pp. 1,023, profusely illustrated, published by Interstate, 1952, list price \$5.00.

Dr. Phipps in his revised and enlarged edition of Dr. Glen C. Cook's Handbook on Teaching Vocational Agriculture, has preserved the characteristics which have caused teachers to cherish it. The nine parts into which the volume is divided indicate the extensive coverage of the book. The areas included are:

- Part I. Introduction
- Part II. Developing and Evaluating an Annual and Long-Time Program
- Part III. Teaching Procedures
- Part IV. Instruction of High School Pupils
- Part V. Vocational Education in Agriculture for Young and Adult Farmers
- Part VI. Providing a Farm Mechanics Program for All-Day Pupils, Young Farmers and Adult Farmers
- Part VII. Conducting a Guidance Program for High School Pupils, Young Farmers and Adult Farmers
- Part VIII. Providing and Using Facilities, Equipment, Supplies and Teaching Aids
- Part IX. Managing a Department of Vocational Agriculture

The Handbook has been rewritten to include the new developments and changes in the teaching of vocational agriculture. Several chapters have been combined, new chapters have been added, and the arrangement of the contents has been completely reorganized. New content has been added throughout the book, but the additional content and the new emphasis in the content is especially significant in twenty-four of the forty-two chapters comprising the text. In these chapters many new topics have been added such as (1) abilities needed by a teacher of vocational agriculture; (2) planning a program of vocational agriculture; (3) techniques of determining needs in a community; (4) developing objectives for a community program of agricultural education; (5) basic factors of good teaching; (6) teacher-student planning; (7) basic essentials in education; (8) instruction on-the-farm; (9) course planning; (10) selecting and defining a problem; (11) the trial solution; (12) teaching desirable behavior; (13) developing a F.F.A. program of work; (14) point systems in the F.F.A.; (15) definition, history and status of adult farmer education; (16) a philosophy of adult farmer education; (17) why provide young and adult farmer education; (18) local young farmer organization constitution and by-laws; (19) value of Institutional On-Farm Program; (20) definition of guidance; (21) guidance problems of high school

boys, young farmers and other adult farmers; (22) counseling techniques; (23) school land management; (24) using audio-visual aids; (25) working with others; (26) organizing multiple-teacher departments; and (27) organizing the time of a teacher.

Teacher trainers, supervisors, present and prospective teachers in the field of vocational agriculture will find this Handbook of interest and of significant value. It should also be of value to school administrators who administer programs of vocational education in agriculture. —APD

* * *

NO DRUMS. By E. R. Eastman (American Agriculturist, Inc., Ithaca, N. Y., 1952. \$3.00 through bookstores or direct from publisher).

In NO DRUMS the author takes you into the homes and hearts of the folks behind the battle lines, and shows you how hate and prejudice, love and sacrifice, kept under control in normal times, blaze high under the strain of war.

NO DRUMS has that quality of all good stories known as illusion. Once you start reading it, you will be taken out of your own life and environment and transported to the countryside where lived George and Nancy Wilson, Mark and Ann, Charlie and Tom, Henry Bain, Enoch Payne, and all the others. You will go to old Virginia, where the boys from the North and the South met in the great struggle between the states, and to the White House, where Nancy and Ann pleaded with President Lincoln

Developing an F.F.A. public relations program

(Continued from Page 20)

are critical of the disposition of public funds. While F.F.A. may generally be considered self-supporting, some of the adviser's time is absorbed with F.F.A. work as a part of his vocational agricultural teaching job. Thus it involves public funds. Any worthwhile program which may be developed locally to keep people informed of F.F.A. activities will go far in securing public acceptance of F.F.A. For your Public Relations program, (1) determine what the needs are locally, (2) develop a plan to fit the local conditions, (3) activate the plan, and (4) follow up the plan of activity and keep it active. □

for the life of their loved one.

Although timed in the Civil War period, NO DRUMS is the story of the battle front and the home front in any war, for human nature never changes.

In addition to being an interesting and moving tale of human drama, NO DRUMS is historically accurate in its description of how the vast majority of the people in America lived nearly a hundred years ago. How were the crops planted, cultivated and harvested? How were the cattle cared for? How was the food prepared for the table? All these and a hundred other details make NO DRUMS a recommended addition to your F.F.A. and high school library.

—WAS

◀ TIPS THAT WORK ▶

Consult your local newspaper office as a possible source of cardboard which may have a variety of uses in a vocational agriculture department. The cardboard sheets referred to are those in which newsprint is shipped, are buff in color and measure about 39" x 48". Uses to which they may be put include poster displays, making charts, individual pupil farm layout drawings, in fact any need where cardboard is an advantage. Seek out your local editor. The cardboards which encased his newsprint may be a means of answering your problems of material for preparation of teaching materials and display of the work of your department.

GEO. H. SALISBURY.
Vo-Ag Instructor
Sidney, N. Y.

* * *

Advisers of the F.F.A. chapters in Shelby County, Ohio, decided to observe National F.F.A. Week with a poster project. Each of the seven chapters in the county agreed to make its own posters and display them in local store windows of the community.

Members of the Anna chapter made six posters on poster paper. Colored pictures were cut out of farm magazines which added color and attractiveness to the poster. Simple slogans were used such as: "National F.F.A. Week, Feb-

ruary 17-23," "Learning by Doing—National F.F.A. Week, February 17-23."

The posters were made during vocational agricultural classes in two double forty-five minute periods. One poster was displayed in school, three in the village, and the others in the two school districts that send students to Anna school.

The project proved interesting to the students and kept the public informed of National F.F.A. Week. Other chapters in the county include: Houston, Ft. Loramie, Jackson Center, Botkins, Sidney and Pemberton.

H. C. HORSTMAN,
Vo-Ag Instructor
Anna, Ohio

* * *

A picture is a superior method to advertise and sell the public an idea. Certainly, vocational agriculture is worth advertising; surely, it is worth selling to everyone. By continuous use of photography, one is able to reach every segment of the public. Photography can show pictorially a full, frank, authoritative account of department policies, activities, objectives and needs. By this method all ideas and objectives can be read into the language and interests of the public, thus resulting in favorable reception. The next time you are looking for a means to promote public relations, don't under estimate the value of photography.

JOHN H. KLIPSTEIN,
Vo-Ag Instructor
Wausau, Wisconsin

Picture of the Month Contest

A PICTURE of the Month Contest for teachers of vocational agriculture and veteran teachers will continue with his issue of *The Agricultural Education Magazine*. The purpose of the contest is to stimulate more interest in better pictures to tell stories relating to work in Agricultural Education. The "Picture of the Month" will be run along with the runners-up in a full pictorial page of each issue.

Following are some suggestions and conditions for initiating the contest:

1. Only teachers of vocational agriculture and teachers of World War II veterans are eligible to enter pictures in this contest.
2. The teacher submitting the winning picture of the month will receive a \$10.00 check from the magazine immediately after the picture is published, provided no teacher shall receive more than one first place award a year.
3. The best picture of the fiscal year will be selected in July, 1953 from the twelve winning monthly awards. A check of \$50.00 will be paid to the teacher whose picture is adjudged the best picture of the year.
4. All pictures must relate to some bona fide activity or work in Agricultural Education.
5. All black and white photographs submitted must be printed on glossy surface photographic paper and should be enlarged to either 5" x 7" or 8" x 10 in size. No color transparencies will be accepted.
6. No photographic print published by the magazine will be returned to the owner. However, such pictures will not be used after publication without permission of the owner.

7. Other photographic prints received by the Editor of Photography will not be returned to the owner except by request and unless a self-addressed and stamped envelope is forwarded with the print for this purpose.
8. All prints will be held until the picture of the month is selected.
9. It is desirable to publish pictures representing seasonal activities in their natural season. However, to do this, pictures have to be made a year ahead of publication. In so far as practical, pictures submitted should be as nearly seasonal as possible.

Data To Be Furnished With Each Picture

10. The following data should be furnished with each photograph entered in the contest:
 Name of Contestant.....
 Address.....
 School.....
 Teacher.....
 Vo-Ag or Veterans.....
 Camera Used.....
 Film Used.....
 Exposure.....
 Lens opening.....
 Shutter speed.....
 Title of Picture.....

11. All pictures should be mailed to J. K. Coggin, State College Station, Raleigh, North Carolina, in time to be received by the first of the month.

J. K. COGGIN, Teacher Education
North Carolina State College

Guest Editorial . . .

(Continued from Page 3)

neglected. It is to an organization or profession as paint is to wood. It helps prevent it from weathering.

Second, know your field, both its good and its bad points.

It is hard indeed to maintain good public relations if you don't know your agriculture. Recognize the strong and the weak points, both as a whole and in part. Know when a statement is true or false and how to correct it.

Keep abreast of new developments. Search for facts to counteract false claims made against your field.

Third, don't sacrifice principle for expediency.

This, I believe, is one point that has been violated most of all. Throughout agriculture today, we have individuals and organizations that have been willing to sacrifice principle for their own particular gain.

Some agricultural organizations seem to think that the theme "see what I have done" is the hub of public relations. Selfishness never won friends. To benefit individually, the whole field must be considered. The enemies one individual or organization makes toward agriculture are carried over to the entire field.

The big reason why agriculture today finds itself in a bad position with many people is due to the violation of this point. Too many have been willing to sell agriculture's birthright for a mess of pottage.

Fourth, take pride in your chosen field, agriculture.

I've heard vo-ag teachers say that they "will play the field until something better comes along." My, oh, my! What long lasting friends and impressions such statements create for agriculture.

Be enthusiastic about your work. Feel proud of your field. Don't feel superior to others in different occupations, but don't feel inferior either.

You will never contribute much to your profession or the field as a whole if your attitude toward it is one of indifference.

Good public relations is relatively simple. It is easy to attain. Of course, the reverse is true, too.

Just remember this. Everything you do, everything you say concerning agriculture influences somebody's opinion of you and the field. If they like you, they tend to like the field of agriculture, and you have good public relations.

If you choose the wrong words, or your actions make people dislike you, then bad public relations exist. Agriculture gets a black eye.

Go to all the conventions you like, listen to many speakers, vote in favor of good public relations, urge your teacher organizations to stress it, but remember one thing. Public relations, good or bad, sifts down to you, the local vo-ag teacher. You help make or break agriculture in your community. You are it.

It is as simple as that.

